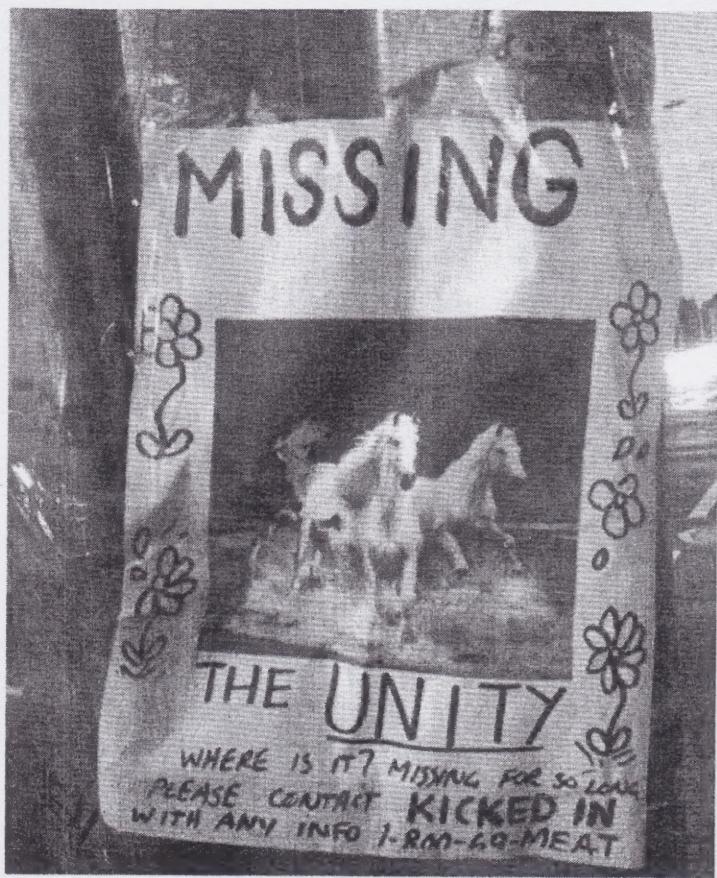


GOOG & DUST



AFTER BEING "STABBED IN THE BACK" BY THE SCENE,
RICKY DECIDED TO REMOVE HIS TATTOOS "DIY" STYLE,
WITH A CHEESEGRATER HOPING TO STAY "TRUE TO HIS ROOTS."



R.I.P- JERKBOOTH

At 8:19 EST on the 16th of May 2012 the mighty Jerkbooth bowed out in controversial and mysterious fashion. Just as its entire existence has been shrouded in elitist imagery and buried in mystique, this meeting place of sad, racist, sexist, homophobic Nazis succumbed to its timely demise the only way it truly deserved to, without word or warning. This anonymous posting booth provided many laughs, more scoffs and excessive rolls of the eyes to the countless amounts of poor, unsuspecting souls who visited its confusingly basic (for a label known for such excessiveness) screen tucked away on the Youth Attack site. When I first encountered the Jerkbooth (or the JB as it will be known from now on in this piece) it seemed like a huge pissing contest for the elitist pricks that played in the bands associated to the label. I read the posts with a slight sense of interest, but overall I was left unfazed and uninterested as those using it talked predominantly about demo tapes of bands I had never heard and which seemed made up and fabricated even (only to find myself scrambling over those very same bands elusive tapes mere months later in a pathetic attempt to grip them from Ebay flippers in as I tried to pretend I was there from the very beginning) and BM bands that they had just researched on Metal Archives. Maybe I hadn't fully embraced the internet culture that was rapidly taking over HC and punk yet and was still in that embryonic phase of trying to keep things legitimate like Ginn and Rollins would have needed to do, or perhaps I just didn't care, I can't honestly remember. It really wasn't until I took part in my first fully

fledged and committed YA update that I found a deeper interest in the JB, at a time when you could potentially spend eight plus hours, pressing F5 in the hope for lusciously packaged items and exclusively stocked distro goodies to appear in the bigcartel you too would latch on to anything that broke the monotony, dulled the pain in your back and stimulated a part of the brain that repetitive index finger tapping can't, and that ray of depressing, narrow minded light came via the JB. I will be honest, I was just a spectator of the goings on that were found on this never-ending black page for a long, long time, it actually became a part of my daily ritual, I would get home from work and fire up the computer before scrolling through the pages of endless swastikas and tirades about Rusty Kelley and Red Shirt in the search for a small one line tidbit or tip on a new demo from a little known Midwestern blown out HC band or obscure BM discovery spewed forth from the caverns of a HC connoisseurs wet dream, those were the reasons I came back time and time again to the JB, enduring the ridiculously ignorant opinions on topics that the anonymous author had no right even weighing in on, because of the music, plain and simple, and I have acquired a lot of great (and equally not so great) items from short lived, one off imprints and outfits that tried to hype themselves on the JB. Once it was a place to sell your wares, to be talked about on that place in any manner was considered high praise, this saw countless bigcartels get the sold out stamp of approval in red font and paypal claims get actioned a few days after due to some misguided notion that anyone running a label must not live a normal life when releasing records so each waking hour is devoted to sending out small packages to ungrateful fucks so they could rip it and flip it. When I started carrying the internet around in my pocket I will admit it got a bit ugly, I created a little shortcut direct to the JB on my homescreen and I addictively looked at it throughout the day, I was completely hooked on the posts found here, it was like my perverted window to a world I wanted to be a part of somehow, I could easily imagine those same vans wearing, beanie sportin, flannel backing sticks who stand there looking glum in the background of any Vile Gash, Sad Sex or Salvation live picture or youtube upload as the same d-bags who raced home to post on the JB about the special show only shirt they got or tour tape they are selling, it made me feel part of something, and even if that something was just 4 or 5 degenerates talking about power electronics like Posh Isolation only just invented it, it was still something. I remember the day I deleted the shortcut and removed the JB from my bookmarks due to the helpless pull of addiction that was consuming me, I felt it had warped my view of music so bad that I could no longer describe something without the word "faggot" and that the scum who posted there were in fact the readership base of this very zine, I had to break the pattern and cut loose somehow. I now understand the only way to do this was in fact cold turkey. It is hard to describe the mixed emotions I felt when I awoke that morning and saw that the JB was gone, I knew the JB had been down before, but there was a sense of finality about it this time and I was deeply relieved while strangely empty and numb when I

realised I would never read another comparison between Creem and a babys dick or hear about Tamara being defiled again, I don't do drugs or drink but I do get addicted to things easily and this was obviously one of those things.

I can't actually tell you when the JB started to lose it's sheen for me, most people who talk about it now that it is dead seem intent that it in fact never was good to start with, but I disagree, I think such opinions surrounding ones hatred for the JB actually stem from what I see as the "embarrassed YA fan" phenomena, and this is rampant in the HC community right now, this trend surrounds those few who feel somehow sorry or apologetic for liking anything that came out of the trendy Brooklyn apartment of Sir McCoy, those that sit at home marveling over the fold out, slide in, origami styled sleeves and ripping, disgusted take on HC while simultaneously ripping the label and it's fans a new one on forums and playing in bands with huge amounts of distortion, grainy B&W art adorned sleeves and no credits on the insert. These cretins have existed in HC for as long as it has plugged away in garages and bars, those that feel embarrassed by their guilty pleasures and in turn lash out at anyone that openly admits to enjoying it themselves. I was this way, for a long time I would always preface a conversation around YA bands by saying "you probably don't like it...but" or "I know it's not your thing" as if the overruling opinion in the HC listening world was that YA=Bad, I don't know when this shameful hiding of feelings stopped and I came out of the closet so to speak, but there was a clear point when I realised that I was one of the lowlife legion and in fact those same turds who were quick to judge and run their mouths about slow shipping and Joe HC didn't represent YA or me but at the very same time they inavertedly did. So, yes that idiot who posted countless amounts of "alien" references and whoever threatened violence towards those that don't update the news page incessantly about their every bowel movements most likely think they were the ones responsible for the final termination of the JB, and I can only imagine them crowing to their friends about killing the internet or destroying HC, but truth be told, it was on life support for a lot longer than that and those clueless dicks made no bigger dent than the ones who spent time creating fake Die Rot bands and complaining about JD from Altars. The JB had lost its relevancy and interest, it had been overrun by a few who saw it as a place to try and offend and titillate, no longer was it a viable place to gain any new knowledge of the music we all supposedly loved and that which bought us there in the first place. To me, the JB is a litmus test of HC in 2012, it was unlike so many places for so long yet somehow it got lost and those we fought so long to keep away somehow found out and that's where the cart hoarding, ebay flipping and Bridge 9 sheep eventually managed to drive "us" out. This wasn't a social experiment as many have alluded to, that would be granting the JB with more relevancy than it ever deserves, it was a place that people felt intimidated to use until they felt comfortable enough within themselves, that period was a sweet time and I for one am so glad I was a part of it. I remember trying to explain the feeling you get when a YA update is about to

happen, this is when the JB truly came of its own, and I really fucking enjoyed those times spent alternating between screens bouncing thoughts off other lonely dedicated dickheads as we all waited (reasonably) patiently for a committed music fanatic to open his shop for a few hours. It was a true moment in time and one that has instilled many values and artistic influences inside of me. It wasn't a place for everyone, that's for sure, and in the end there it was really fit for no one, and that is why it was unplugged, cut off, put to bed, it became no different than those which we detest, those stupid jocks who turn up at a show expecting "Bulls on Parade" or "Killing in the Name" and when they got "My War" instead they proceeded to intimidate and heckle us like "we" were the outsiders. The JB was created for HC and that is what it got, HC is at an all time low for those involved in it and not having this avenue to be able to further pursue its deterioration is perfect, it means that those who remember the good times will in fact remember them fondly, and those contacts and acquaintances built up from ordering and trading will not be forgotten or soured. To the Jerkbooth I say goodbye, it was good while it lasted, and to those that think they ruined it, you didn't, don't think your lives will ever amount to anything, especially the killing of a mans dream and a labels followers dedication and drive, no one will ever do that.

This is the BIGGEST issue of Down and Out yet, I didn't plan it this way but the bands featured all responded to their interviews in a timely manner and out of respect I feel the need to print these interviews as soon as physically possible.

Front cover art exceptionally drawn by Stewart Cole. I wrote to him expecting a crasher crust nightmare and instead I got his superb vision on the disturbia that is ingrained in HC circa 2012. This is without question the best cover that has graced this stack of shit.

DOWN AND OUT ISSUE 23

JUNE/JULY 2012

Interviews with

GUTTER GODS

CIVILIZED

NO FAITH

CHAOTIC NEUTRAL

INGROWN

VIOLENT FUTURE

DIVINE RIGHT

+ Reviews

TOP FIVE

VEINS-S/T 7"

SQRM-RODEO LP

VILE GASH- DELUSED 7"

THE ROPES- S/T 7"

THE REPOS-HEADS AND HEARTS EXPLODE LP

SEND THE JERKBOOTH RAZORBLADE TO-

SAM VINCE

PO BOX 121

NORTH HOBART

TASMANIA 7002

AUSTRALIA

CIVILIZED



D&O- So...the obvious first question here has to be why the name change from Ego Complex to Civilized? What is it about the name Civilized that suits the brand of pummeling, filthy HC you guys play better, and why couldn't you live with Ego Complex one more day. (I like them both actually!)

Z: Back when we had our first show coming around we hadn't quite settled in on a name that we all could agree on that fit what we were going for. Some names were tossed around and Ego Complex was what we could kinda agree on at the time, but none of us were fully committed; we thought

that there was something better, but we felt it to be urgent to get a tape out and play a show so the project wouldn't fade out like a lot of things in Denver tend to do.

D&O- For me, the music you play is the answer in this fucked, over saturated, modern world we find ourselves in. Civilized are stripped bare, total annihilation and disregard for what music has become and those that surround you. Your reliance on the Tape format with that grainy photocopied artwork which is minimal and stark, this is the essence of HC, an essence that somehow got lost amongst the glossy sleeves and double sided t-shirt prints. Is this your idea

of what HC should be and where/how do you think it lost its way?

Z: Stark artwork and the really refined stuff each have their place. People have different tastes, so it's cool to use a variety of stuff. It's not a particular aesthetic we're going for it's just the easiest to achieve within our means.

B: I don't think that it's lost its way, there's so much out there that you have to know what you're looking for to find anything that you're gonna be into...also, the essence of hardcore is Tommy Carroll's crop top football jersey at the Straight Ahead CBGB show circa '88.

M: Almost all of my shirts are double sided shirts, maybe one that isn't.

D&O- Also, any attempt to confine your aggression as simply "a reaction against music" is ridiculous so I must elaborate further by asking if there is a greater goal in Civilized which is aimed towards you being able to deal with society better, it is past the point of society conforming to us so now we must work out a way to live within it, that is civilized is it not?

Z: In everyday life, one is often restricted and unable to express raw human emotion; they've been civilized by everything thrown at them. With hardcore, you're able to take that fodder and set it off free of those restraints. Is this going to change anything outside of myself or maybe my group of friends? Probably not.

M: I think Civilized is more situational or a commentary on social situations and that expression helps to cope with society better, but I wouldn't say we have a particular societal agenda.

B: Hardcore as a whole is a way of dealing with society. I think just playing in a band helps me cope, it doesn't necessarily have to do with the content of Civilized.

D&O- I always thought HC was something special, I felt like I was part of something, its like I listened to this music that no one knew and that was a big part of the appeal, if someone asked me what type of music I listened to I would respond with "you wouldn't know them" this gradually faded and I became disillusioned with it all, outsiders seem to have gained a decent grasp on punk and HC and this thing I held sacred became bland and safe. To combat this I burrowed deeper and deeper under the surface until I found the most base level of HC, "surely no one would even bother listening to this, it is a rehearsal tape from the bands practice room" I felt safe again. Do you think what we are seeing right now with the amounts of primal, no frills tapes and 7"s being released in such small amounts as a reaction to the overabundance of soulless consumers and an attempt to cull the herd somewhat, like a case of only the true remain?

Z: I think that the above model can and has worked to weed out disinterested people, but I find that it has been done to such an extent

that it has become a beast of its own wrought with the same soulless consumers only concerned with flipping it and moving on to the next thing, blasé reactions to new efforts. I'd rather have a larger release to increase the chances of someone that genuinely enjoys what we're doing get a hold of it rather than alphabetized neatly on some grimy record hoarders dusty tape shelf.

D&O- Do you consider those first two Rehearsal releases as a critical part of your Discography or does it all amount to zero now the Negative Reflection CS is out? Tell us a bit about Negative Reflection, this is a theme that has remained consistent through your other two tapes, with the song Reflection appearing on each one (along with New Slave Class) so what does that song mean to you and can you explain the idea behind Negative Reflection and why it remains so important to the band that you continued to build upon it with each release?

M: The first two tapes are not critical to our discography in comparison to the new tape.

Z: They served as a means of finding what worked and what didn't. Those two songs stayed with us because we felt that they were the most successful of our output. The new tape is what we feel as our first concise output, free of the errs that the first tapes may have had. This is the track of growth that we want to be on now.

J: The song Negative Reflection is about not wanting to be anything like the people/things that surround you, a stand against the blank, numb minded people that constantly seek acceptance/approval. Denver is full of try hards and pretenders trying to come out on top without ever putting any real work or effort into anything, I feel like this song is a big fuck you to those types.

D&O- Following on from this, can you talk about the song New Slave Class, this is a personal favourite with its stomping, violent outburst at the beginning giving way to a bruising beat to end with, To me this song could be read in a number of ways, initially I interpreted it as simply the daily grind of work, but the more I listen the more it seemed to relate to everything, we are stuck, day in day out and unless we take back control we will remain lifeless and void. Can you elaborate on that period of life when this some came to fruition?

Z: That song survived from the ashes of our old singer, who had his own respected intentions with the lyrics. For me, they still have some power in more generalized terms away from the specifics of you having a shitty job or whatever. I think your latter interpretation hit the nail on the head for my intentions with the song now, you have to understand what controls you and how, embrace this to turn it around and regain control to see everything through a clearer lens specific to what you want to get out of life.

D&O- Negative Reflection has been released by the stellar Youth Attack, the art has been done by the legendary Cali DeWitt, how did Civilized go from two small run Rehearsal tapes to an

illustriously designed tape on YA? Was it in the air since that first Ego Complex tape sold out in minutes on the update a while back? Most people have an opinion on YA, what are the benefits and negatives of you guys now being associated with that label? Personally I think YA is at the top of the game and behind all the perfect packaging and artistic imagery lies some of the best HC your gonna find, anywhere, but many see it as pretentious and in direct opposition to the roots of HC or some shit.

Z: We sent the rehearsal tapes out to several labels to see if anyone was interested in working with us, and Mark was the first to give us a response and support from it. From there we started talking and he offered to put out a tape. I really appreciate the quality of releases that he puts out especially considering its all put together by hand, which I don't think veers too far from the roots of hardcore, just an extension of it.

M: I think YA is a solid label and not "in direct opposition to the roots of HC." As for association, we are appreciative to be a part of it; a label doesn't make a band and vice versa.

bred, people seem very secretive about their love of such a label, and most reviews of anything YA put out has a disclosure of some sorts guarding themselves against ridicule from holier than thou Cro Magnon men or something. The day I discovered Das Oath was the day I finally felt able to breath and feel comfortable in this overtly macho, posturing shit, its as if people feel threatened by it's mere presence amongst their sacred mosh pit. Any thoughts on this?

B: My answer to this question comes in two parts. To start, I just want to say that Civilized as a whole is in full support of the mosh pit. There is seriously no cooler feeling than seeing a bunch of kids punch each other to your music. As for the Youth Attack thing, kids in general are really into putting you into a category because of what you like: if you like the YA bands, you're a dickrider. If you like Cro-Mags and Madball, you're a tough guy. (I do want to make it clear, though, that Madball is the coolest band there ever was, and will ever be.) But you can't just like what you like; you have to subscribe to a particular niche of hardcore, which is pretty lame. Everyone in Civilized is into way different shit than everyone else, and I think that's really cool.

Z: I highly enjoy a lot of releases off of YA!, but that's not where I stop listening.

M: You don't have to be mean to mosh but mosh mean. Hardcore is great because it allows the listeners to participate in that way. People need to quit limiting themselves on what is acceptable in hardcore from label to label. I would also like to (without shame) second the affinity for Madball.

J:madballmadball

D&O- Denver seems to be a fucking hotbed of action right now. Each year a new scene emerges, we had Tampa, Toronto, Olympia, Copenhagen, now it looks like it's Denver's turn. Does this surprise you that outsiders are paying such attention to your shitty town? What is it about our own lives and our own pathetic home towns that make us search for something more all the way across the continent (or world) and look for something that we could very well focus on and start ourselves locally? Also what is it about right now that is putting Denver on the map, what's happening there? Has it always had its fair share of great bands or is there a changing of the guard so to speak and fresh blood with new ideas are raising their hands? Tell us your thoughts on Home along with what we should be paying attention to, Zines/Labels/Bands/Artists?

Z: It surprises me because it doesn't happen that often, or at least I haven't seen it in a while. I guess what's getting things going is the fact that kids are starting to do something. If we want to make this place less of a shithole then we can't do that by sitting around watching the outside in awe.

B: KurbxStomp. Just KurbxStomp.

M: There is more hardcore in Denver than what has recently gained popularity on YA, and there

D&O- And to elaborate a bit on this, it does seem almost frowned upon to openly declare your support of YA or the style of HC that it has

can be pretty decent shows but this has been different in that we are playing a style of hardcore that some people here don't care for. It has been better to make this place more fitting for ourselves, regardless of who will pay attention, rather than wait for a touring band that may never come.

D&O- There are clear reference points of old 80's styled HC to be heard in Civilized, and some could say what you guys are doing has been done before (and before that and that again) so how do you (and HC in general for that matter) remain relevant and not become "A copy of a copy"? What are the things you have taken from those bands that paved the way and what are the things we need to move on from and get past, how can we evolve without losing that which bought us here?

Z: If you consciously isolate one particular element from hardcore yesteryear and don't expand upon what has happened before, you're probably going to be a "throwback" band. I think to stay relevant you have to use every influence available and combine them into something cohesive without going overboard, but you can't completely disregard everything that happened between '80 and now.

M: We definitely have an 80's influence/style. Without BHC and NYHC this band probably wouldn't exist, you can have an influence without being a replica.

D&O- There is an inherent violence present in

all great HC, it is quite clear that Civilized understand and embrace this. What are the crucial elements that make violence not only acceptable but also necessary? It seems inevitable that one day civilization will need to fight for its life and we might need to fight against those that we once lived next to and existed in unison with, is Hardcore preparing us for this in a way? So we don't see things through rose tinted glasses but instead are shown things laid out in black and white, it's a stark contrast to the heavily filtered and sugar coated news stories most sit down to each night. Your thoughts?

B: I think it would considerably devalue hardcore to be playing such violent music with no violent reaction, whether it be from the band or the audience. I mean, if you're going to a show with the intention of hurting someone, that's stupid, but I also know how little fun I have at a show just standing against the wall with my arms crossed. Go to shows, have fun. Why else would you be there?

Z: If you're at the supermarket and something triggers a knee-jerk reaction, it usually isn't cool with everyone involved to slam and stomp, knock over the grapefruit display, bust the lip of the produce boy, and have everyone be cool with it after everyone has blown off some steam. The violence in hardcore is channeled into this mutual expression of (most) parties involved, without it you get a lot of complacent wall-flowers and head-bobbers, neither are fun in large quantities.





GUTTER GODS

D&O- Kicked In in many ways are now down the drain, dead and buried (and whatever other clichés you can muster) and from its smoldering ashes Gutter Gods has arisen. Is this new incarnation merely a formality, simply a new name and it will continue as business as usual, or is Gutter Gods a complete reinvention and the dawn of a new era? Also, what does the name Gutter Gods represent and in what way is it superior to the old title?

A: The inspiration behind the band hasn't really changed, the wilder and nastier name only helps facilitate wilder and nastier ideas. It's just a step further into the void. It's always been about playing rough as guts rock and roll jams in a way that we dig and we've done that with the '2015' tape. We've started to fry up some pretty cooked ideas for our first record but it's still a long way to the top for those about to rock, so who knows exactly what the future will hold for us and the millions and millions of Gutter Gods fans... Probably some more punk songs and incredible art work.

M: The band has been developing into what it is due to our collected personalities and influences, it seemed appropriate to give it a new name as it was new music with new people, myself and Nathan having joined. Not only the name change but the idea of change allowed the creative process to flow and expand into what we are doing, way we are thinking, visions we are

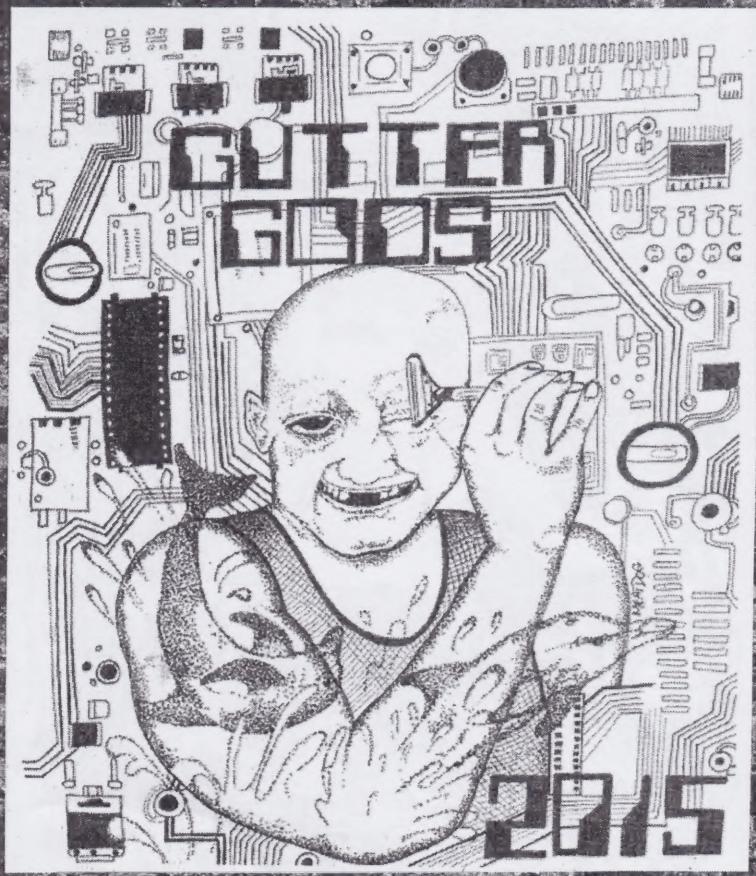
having, for the future. I'm not sure what we are, it's so many things fighting to get out, personally it's come to a point where the mole people of Escape from New York are merging with the mars people of Total Recall and all realities are becoming a known sanity, soon you too will be walking around with google glasses on and hopefully holographic wives will cater to your emotions.

D&O- Give us a run down of the initial stages of the band, you know, around the time of the formation and that first Demo you did. What was happening in Melbourne at the time and how did you see Kicked In as a direct reaction to that? What other bands have you guys been in before (or during)?

B: Shit, this band has essentially been around for 2-3 years in different forms. From me, Alessandro and Paul first getting together in Ballarat ineptly trying to write and play songs to convincing a bloke from Echuca who'd recently moved to Melbourne to practice with us once. The guy left town a few weeks later and we never heard from him again. We met Louie a few months later, kicked it off with him and knew his temperament was a good match for fronting a hardcore band. The first demo was written after practicing with him for a few months and we released it at the first show just over a year ago, a Ballarat Shed Sesh with the gone but not forgotten Violent Reaction. We hadn't played in

anything except rehearsal-room bands. Kicked In was a direct reaction to what was happening in Melbourne. There were certainly hardcore bands here taking influence from Boston and New York but they managed to sound as weak and tinny as possible. Reckless Aggression and Life's Fate were the only one's keeping it raw and real.

M: I was impressed by the sound and approach that Kicked In had when I first saw them, it just seemed like actual hardcore kids playing in a band not some bullshit rockstar tour merch band next big thing like so many "up and comers" fucking gay shit everywhere. I was surprised that Lewi didn't want to sing anymore and then they asked me if I would sing a show with them, it wasn't gonna be fulltime or nothing, but they wanted to call the band something stupid like Knife Dogs? and I said no and they kept the name Kicked In which was far better. I practiced with them and after the first practice they told me they didn't even want to do a band with me and they wanted some other guy to sing. These cunts are cool and have good ideas though like smoking bongs so it can be expected they would ask me if we could cover 'Generations' FU.



D&O: Within the last 6 months or so you put out the "Eureka Savage" tape. Recorded in the Ballarat Bungalow. Now most Aussies had to endure some painfully slow history lessons on the Gold Rush of the olden days and how it revolved around the humble shithole that is Ballarat, I have been there and I have panned for gold, it's fucking boring. Give us some insight into the title of this tape and the importance of Ballarat and the Eureka Stockade for the members of Kicked In?

B: Ballarat has always been the spiritual home of Kicked In, it's where the band started and where we've spent a lot of time practicing. Some of the best fellas I know come from there, it's become a home away from home. It also inhabits the biggest deadshit soda-bulb huffing motorcross fans who always want to have a go which is a good source of hateful inspiration.

D&O: The sound on that above mentioned Tape is more refined, or realised. I know its the same songs as that first demo but it seems more competent and bruising. HC has gotten to the point where reference points are almost superfluous, who gives a rats arse if it sounds like Urban Waste or United Mutation when the whole thing is drenched in reverb and housed in an obscure irrelevant black and white google image ripped cover. I struggle to even find any obvious signifiers to relate your sound to other than maybe Victim in Pain or whatever other 7"s were floating through the NY gutters at that time. What were the major influences in songwriting for that tape, be it musical, spiritual are locational?

B: There's influences coming from everywhere but the first wave of New York/Boston hardcore is one main comparison people have drawn. It probably comes out sounding a little like that channeled through the influence of modern bands like Knife Fight and Violent Minds.

D&O: I have heard there has been some line-up changes, so take the time now to tell us about it. What happened? We all want some juicy fucking TMZ styled gossip when someone leaves but the band continues on, but the stark facts are often boring and mundane and boil down to three things, motivation, girls and growing old. How do you feel about Kicked In now compared to a year or so ago?

B: Our first guitarist Paul left late last year, he was pissed with how pathetically we played in Adelaide and didn't wanna practice or play shows following that (he's still Ballarat's finest bloke). We were eager to keep going so we got local grommet Nathan in on guitar; he's a shredder and a gentleman to boot. There was one practice with this lineup then Louis left maybe two weeks later. I'd like to say there's no bad blood with Louis but me and Alessandro have always had a clear vision of what we've wanted to do with the band and were always outspoken with our ideas. In hindsight we probably didn't give Louis enough of a say and I think he was just fed up with us being controlling loudmouths. We got talking to a few guys about doing vocals and Meatdog said he'd come along to a practice. The difference in feeling now as compared to a year ago is that I feel we're finally about to drop some songs that are a more realized vision of what we've wanted to do all along.

M: I wrote some shit in the previous question but I think it boils down to the guys in Kicked In are pussies and Lewi also got bashed at Flinders St by metro fruits and got disheartened, depressed and un motivated to sing in a punk band. The best Kicked In related story is Nathan getting drunk and smashing a wine bottle, chasing

a guy around and trying to stab him because the guy said he liked the Faith side of the split better than Void's side. And at our first show all wearing home made Beastie Boys shirts. The band name The Green Tea's.

N: Paul didn't want to get stressed out playing in a band he wasn't feeling, so he left instead of losing that lovely head o' hair of his. I met Coco and Bradford after hanging out with them in Ballarat while I was living there briefly last year. They asked me if I wanted to play guitar for them and I joined. I guess the vibe was starting to run and Louis couldn't afford enough piss to be able to put up with us. Allan joined the cooked in gang and we started practicing as often as we could.

D&O- Getting Meatdog on vocals is a big deal, he is a fucking ominous figure guaranteed to strike fear in weak souls and get spineless piss ants backs up when they see a resemblance of their sister getting fucked by a rabid mongrel in one of his masterpieces. How did this meeting of minds come about? And Alan, what happened with Reckless Aggression? There seemed to be a bit of interest mounting in that band so it makes sense to kill it and disappoint, perfect!

B: I'd met Allan three or four years ago when he used to peddle his zines at shows. We would speak briefly every now and then but I didn't properly know him. I knew he'd fit Kicked In perfectly with his vocal style but had doubts whether we'd actually all work well together him being a little older than us. Fortunately, we're all on the same wavelength in terms of our ideas on sound and aesthetic. He's just as juvenile as us and is completely down to do some cooked ridiculous shit with this band so the future looks good.

M: Who am I superman? those are some ridiculous statements, Allan is a dero who lives in Noble Park. The best thing that could come of this band releasing music and playing is so dumb anti social and awkward angry kids can have some kind of band to watch and stretch their shirts to. One voice.

D&O- The Rehearsal tape you sent me shows a far more focused and bare knuckled band than that which we heard before. The sound is more ignorant and vicious, is this the sound you always wanted OR did Meatdog's influence shine through more and more as he barked out bile in the practice space?

B: All the tracks we did with Allan on the rehearsal tape were written before he joined so he hasn't had an influence in that way. It probably sounds more focused from practicing just about every week since Allan's joined and trying to hone the songs more.

M: When we talk about the music we want to write and come up with its lending more to darker less spirit of youth and more there's a funeral dirge playing in my head kinda thing. Nathans guitar tone brings it up to scratch.

N: The songs took a sharper edge from cutting out the bullshit and consistent practice. We all know

what type of sound we want. We're straying down the left hand path and getting weird.

D&O- Alan, what initially interested you about Kicked In? What did you think about them before you joined? What are you hoping to bring to the band and on the flip what are you hoping to get out from it? I gotta be honest; it did seem like an odd match to start with!

M: Have answered this sorta already, they are younger guys and although we are not all quite on the same level, background wise it's really cool to hang out and talk about music we like, fanatical NYHC stuff like cool flyers, the importance of a presence and image be it flyer posting, graffiti and just striving to make something of it, as a collective even to inspire and keep something real alive. Aussie Murder punk just the fact they are actually into punk and not just poseurs is why we get together and do what we do.



D&O- Is Melbourne Dead? To the outsider it seems that way, in fact Australia seems like a fucking ghost town for relevant HC. Despite this the fliers you sent me tell a different story. Gone are the days of Missing Links reign and Distort ruling supreme, Extortion now play relapse styled Hawd Core, RA are gone, Straight Jacket Nation was temporarily sidelined by drugs and synthesizers and Bloodclot Faggots went on to unlistenable noisy Vagina music. You guys are out on a different plane, carving your own path, the

Gasometer seems to be a hot bed and smaller, grimier shitkickers are coming up with Tapes and small run records dropping to little or no attention while our bible is two sheets of toilet paper stapled together titled Chunks. Give us a run down on Australian HC, in particular Melbourne.

B: I used to concern myself a lot more with this but actually being in a band now and being marginally responsible for the perception of the Melbourne scene it's different. I feel it's up to younger bands like ourselves to build our own shit in this city and not be concerned with whether it's dead or not til we've had our way with it. I don't wanna make any judgments on Melbourne punk and hardcore as I see the tide slowly starting to turn in our favor as the guard changes from those who wreaked havoc before us. The Gasometer has treated us and all our friends bands very well and because they serve poofers piss and vegan food, there's always smangin' babes spilling out of the place. Chunks is a ripper read every time and their lack of local coverage is totally warranted. They generally cover a certain style of hardcore and I don't blame them for not covering second-rate Australian bands simply because they're Australian.

M: CxP might use your face for toilet paper with that statement, Chunks holds it down straight and simple. Thin is beautiful. It's true though about Melbourne this place is a plague of mediocrity, flat atmosphere, no real passion a lot of social behavior. Times are changing everywhere and the wave has gone under, people getting older not many young dudes "get it" no AA punk shows, no bands for them to follow. Times are changing though. Gaso is a constant venue which is great to have, the owner gets what is happening there and doesn't have thug security no mash rules.

N: I'm a few years younger than the other fellas in KI, and it seems like there is a divide between people my age and hardcore punk. I'd assume that with most people who are into loud music, putting up with terrible wigga bands and only having a shitty nightclub social scene to look forward to would make you want to break out and create something honest and loose. I've been wrong about a lotta things though. Saying that, there is always something interesting happening outside of punk in Melbourne. The Gaso is a great venue and Tacate tinnies are rippers, on a negative note one of the bouncers has me confused with some other dude so he calls me good or some shit when I walk and it freaks me out.

D&O- Australia seemed to avoid the worldwide economic collapse, we trudged on as our dollar gained ground and pretty soon we could buy an LP from the mother land for less than it cost locally. Now we are doomed, the carbon tax is in place increasing the cost of living so we are only just barely keeping our heads above water. HC should thrive in these situations, you know, when shit gets tough you can turn to a fuckhead breaking his head with the mic for comfort, yet I find HC's reliance of shiny new records and youtube videos alarming and often go weeks without buying a thing. Is now the time to focus

in on DIY and harvesting a strong local scene instead of sitting in front of a computer for 8 hours pressing F5 in the hope of snagging "rare distro items" from across the globe that you will only ever be able to experience through a computer screen and forum entries, thoughts?

B: Yeah, we've tried to focus on doing most things ourselves. I hate bands who have shirts, Facebook pages, Big Cartels before they've played a show and proved themselves. Too many are too quick to put their shitty demo's online after two practices to gain instant gratification from their peers that will circle-jerk them regardless of how it sounds. We put both tapes together from scratch and have probably dubbed over 200 tapes out of my bedroom. We didn't make mp3's of tapes readily available because we wanted people to you know, listen to the cassettes. In saying that, I do scour US and European distro's for new records I'm after but that's only to stay on top of the best hardcore, punk and whatever else in the world. It doesn't affect my actions locally or how much effort I put into Kicked In.

M: Bands in Melbourne rock against climate change and hope for a better life on the dole with more squatters rights. I don't really think about anything like that Sam. Sydney hardcore kids are my favourite Newcastle Sydney Mayhem. Most people I know are just keeping their heads above the water and they all lead different lives, some walk their dogs are pretty and study, some light fires, some want to be liked, some break into cars, we are all different with different parts. If you want punk records contact Disinfect Records in Sydney for the best Distro of new punk hardcore. And for future Aus punk gems and demos.

N: Man iphones are huge now so there ain't a reason people can't smang it up and do both. Get groovy or get out.

D&O- Give us some stories of your live happenings, you have played a stack of shows so there has to be some halfway decent events in amongst them. I still remember seeing Meatdog peel of his flanny and start swinging while Pisschrist were playing in a scout hall in the burbs after some cruster spilt beer on him. How many bruises, cuts and broken instruments/bones have occurred so far?

B: Nothing super real has happened but we've only done a handful of show. Melbourne gigs are pretty timid. I'm hoping people start doing raw shit like you see in Sydney, it's much more alcohol driven up there and it shows.

M: Kicked In have not played much, we are working on a Video clip though, our friend Paris the Prosti is gonna do the Sharpie Shuffle and we are gonna be Rock Lobsters.

N: Nothing that cool has happened. People need easier access to cheap explosives and amphetamines.

SINCE CONDUCTING THIS INTERVIEW THE BAND CHANGED NAMES FROM "KICKED IN" TO A MORE FITTING "GUTTER GODS" IN LIGHT OF THIS I UPDATED THE FIRST QUESTION BUT THE REMAINDER OF THE INTERVIEW FEATURES THEIR ORIGINAL RESPONSES.

SINCE THIS INTERVIEW THE BRUISING 2015 DEMO CS HAS BEEN UNLEASHED UPON THE UNSUSPECTING, THIS NEW VERSION OF THE BAND LAYS WASTE TO ALL PREVIOUS OUTPUT AND INCARNATIONS. RECOGNIZE.





D&O- Violent Future from the illustrious Toronto, the place where perfect HC is created. Start us off with the basics of who is in the band and how you guys met/decided you wanted to play brain mushing HC?

VF- VF started in August after a record sale at a local store. Greg, Steve and I were hanging out and had some time to kill in the afternoon. Greg had been bugging Steve to start writing songs for a while now and they were together with a couple of hours to waste they decided what better time to start. I just happened to be there and offered to play bass. We got together and jammed out 4 songs that they had each been working on. Greg hardly knows how to play drums and we are all into bonehead styles of hardcore so it works perfect for the band. We asked Mike to play second guitar and then asked Christian to sing after a couple practices. Mike, Steve and I used to live together and we all played in Bad Choice so it's nice to be back in a band with them.

D&O- Also, following on from what I said above about Toronto, how accurate is that statement? Living there are you aware of the interest that your home generates? How close are you to other bands and is there a bond or sense of pride that spills out at shows? What other bands/zines/labels do the people involved in

Violent Future take part in? Is there pressure to live up to some sort of hype or myth that many have created around that place?

VF- It's not something we are totally aware of that's for sure. At least I'm not. Toronto does have a ton of great bands though. I would say we are pretty close with a lot of the bands going right now. In the last couple months, at least 3 or 4 new bands have played their first shows. It's pretty exciting right now. Greg, our drummer, is playing guitar in a new band called S.H.I.T. Christian our singer does a zine called PAINS and Mike our guitar player sings in URBAN BLIGHT. As for Steve and I, this is our only band at the moment. I don't think there's any pressure at all to live up to 'some hype or anything. It's cool that people pay attention to what goes on here though, if that's the case. We're mostly just people who really enjoy hardcore, making hardcore music.

D&O- Talk about the name Violent Future, it is one of those classic sounding names that somehow wasn't used in the 20 or so years that came before you. At this point in time it does seem like the only way forward, we have been complacent for so long and lulled into a sort of sleep walk were everything just passes us by and we are loathe to do anything to prevent our dwindling existence. Do we need violence to re

awaken us or is it simply gonna happen if we like it or not?

VF- Well, I'll be honest and this speaks to us being people who really like hardcore. Mike actually made a list of band names he thought of on that very basis. It's not that hard to come up with a good, hardcore-sounding, band name if you're into and aware of hardcore and its history. It's also more creative than flipping through the Poison Idea or Negative FX discographies and seeing what names are left. So yeah, he made a list of awesome potential band names and Violent Future is the one we all agreed on. Some of the names we didn't use even became song titles and concepts. Anyways, I digress. In regards to the actuality of a real-life Violent Future, yeah, I think we're absolutely fucked. I think the human population is at its breaking point and believe we're in a state of shock for the most part. If it's not the human population it's American and American derivative culture that's at its breaking point. You can see this state of shock all over popular culture. Everyone is rehashing everything. Nothing is new. We are devouring resources at an unstoppable speed. The machinations that have control are built on the idea that we need to consume as much as possible. I think once we've bled the earth and each other dry, it's only a matter of time before we start to react in a negative way against each other. Whether it's over food and other resources or just a harsh reaction to the death of the current way of living, I truly believe we are destined to a future far more dangerous and violent. Can you imagine if we run out of oil or potable water without a viable alternative? Can you imagine a man with a family who needs to choose between feeding his family or heating his home in the darkness of winter? It's going to happen. Basically, we're fucked unless we change and we will not change.

D&O- Also on Classics, the cover art could be ripped straight from some obscure Demo unearthed from a Midwestern garage, who is responsible for this art and was it important for you to have the right image, or did the artist get free reign over it and its purely coincidental that you like the outcome?

VF- Mike and Steve are both war buffs of some sort. The demo artwork is actually lifted from a WWII propaganda poster that Steve found somewhere. We all really liked the design so we made it into a shirt for our first show. When we were shooting around cover ideas for the demo, I suggested using the image we had as we all liked it and we went with it. I believe it's actually from an Italian poster, representative of what an American invasion would do to the country. And yeah, having the right artwork is very important. A band's art is supposed to convey a message and I think this definitely does that well.

D&O- There has been a rise in recent years in HC bands playing the simple, no bullshit style of HC that you guys do, I know it never went away but it does seem more prevalent now. Many claim that it is bandwagon jumping while I prefer to think it is a direct reaction to the overindulgence of society, everything has been

sucked dry and overused so it only makes sense to go back to the primal roots. What is it about stomping HC that initially caught your attention and now has to come out in the form of Violent Future?

VF- I think one of the main reasons we play the style of music we play is because none of us really have a firm grasp of our instruments other than Steve. Greg only really started to play drums for this band. When we first jammed he wasn't even supposed to play drums. I have been playing bass for years now but have never really taken it seriously and I think Mike is in the same boat as me. As for what brought us into playing this kind of music is simple. When you listen to early NYHC or Boston Hardcore you can tell some of those dudes had no idea what was going on and yet they wrote some of the most impactful songs ever written. We are just feeding off the kind of energy we think those bands had. And what comes across is Violent Future.



D&O- There is a clear disdain for the society you find yourselves in throughout the lyrics of the Demo. What does screaming or playing along to those lines help purge from you each time you practise or play live? Does surrounding yourself with such negativity help satiate your hatred or only make it more enraged? What is the next step after simply screaming out hatred, when does it escalate into action or is this enough?

VF- I think everyone has a disdain for society. If you don't you are not human. Show me someone who loves everything about their job and I'll show you a liar. Show me someone that's happy with the system that exists and I'll show you a bullshitter. Some people just don't bury it in their subconscious. We had no idea what Christian's lyrics were even about till we recorded the demo. I think we were all really surprised at how good they were and how much they resonated with the rest of us. I can't speak for Christian personally but I don't think we surround ourselves with negativity. That said, we are all upset with what goes on around us and this is a way to show it. Speaking for myself, getting up on stage doesn't so much satiate the hatred as it offers respite. For the 10 minutes we're playing that's what I think about and that's all I want to be doing. When I

put my instrument down, it's back to dealing with life's bullshit. As far as turning rage into action, it's different for everyone. We play in this band, some of us go to protests, some of us read political literature and are politically concerned and some of us can't give one fuck about any of it. The band is the embodiment of how each one of us feels, stuffed into one package.



D&O- Some say that you have your whole life to write that first album or demo, and after that it is simply rehash. I am a firm believer in this, that more often than not the first recording is the most honest and vital representation of a band, after that others praise, label interest, zine reviews and friends smiles get in the way. You said you are recording for a 7" if you can write good enough songs, what is the litmus test for you when considering if they are good, and do too many bands outstay the welcome/relevance?

VF- Well, I definitely disagree about the demo theory. Case in point, Fucked Up. That demo sucked. The few years that followed, as a whole, were incredible. The same can be said about a band like Warzone or any number of hardcore bands. On top of that, I'd bet anyone in a good hardcore band now was probably in a shitty hardcore band before it. I think what's most important is making music for yourselves and not for the friendly smiles. If you're making hardcore music for someone else's approval, it's bound to suck. As a band we are not rushing anything here. We worked on these 6 songs for 5 months before recording them. We are in no rush to write and record a song we are not happy with just because we want to release a 7". We all like to work on things and make sure we are happy with what we are playing live and recording.

D&O- Sir J Falco, recorded the Demo, how was it working with this guy? Seriously anything he touches creates interest, What is your favourite stuff of his (I particularly like that Mad Men Bootleg LP) Was it a friendly arrangement or did money change hands?

VF- Jonah has been a friend of ours for a long time now. He was the only person we have ever

had in mind to record the band. We have worked with him in the past with other bands (Urban Bright, Bad Choice) and love the way the recordings sound. No money changes hands but we do like to reward him either with a record he has been looking for or some clothing.

D&O- So, you have Static Shock doing a euro version of the Demo (any label that releases that Deaf Mutations 7" is good with me) and the legendary Slasher doing the 7"! Firstly was there (or has there been) a big demand for the Demo over in the land of Europeans? Secondly how did Slasher come into the picture? They seem pretty selective about releases; this is a pretty big deal!

VF- I don't think there has been a big demand for the demo over in Europe but Tom from Static Shock was into the recordings and got in touch with us about him pressing up some copies of the demo in the UK. We had no problems with this, obviously. It saves some postage on sending demos over there and it will be 100 extra people in the UK that will hear us. Matt from Slasher has made it out to everyone of our shows that we have played so far and has offered to put out the 7" for us. He released the Urban Bright 12" and we have been friends with him forever. He is also pretty busy with his family so he does not have a ton of time to run Slasher the way he would want to I'm sure.

D&O- You said that you have some shows lined up in New York, the home of HC in a few months then you wanna tear Clevo and other places a new one after that, for someone like me I can only experience good HC over the stereo or dodgy Internet uploads on youtube (when you live in a one horse town like me there really is no other choice) Does HC belong in the live arena and are those who can only experience it in another form missing out, often I feel like I am desperately trying to be a part of something that in reality I will never understand! Do you go to a lot of shows? When I went to the US I felt that shows were pretty underwhelming and that I had built them up to be some Mecca when the reality was far different.

VF- Playing live and going to shows is what HC is all about. It gives you the outlet to express yourself. It brings out all different kinds of people into a weird dark space who all think or feel the same way you do. There is no other feeling like going to see a band you've heard on record and them exceeding all expectations you had for them. Yeah, some shows may not be as insane as you would hope, but things are pretty saturated now. There is definitely a perfect storm every once in a while and those shows are just incredible. I still make it out to a fair amount of shows I can't see myself stopping anytime soon. I would say though, if you know two other people who can play instruments, why haven't you started a band? That's how any real scene starts.

D&O- That's it from me, thanks heaps for taking the time to do this. Any final words, things we should know about or relevant information from your area please enlighten us here.

VF- Thanks a lot for the interview. Hope all is well down under. Keep an eye for the new material. It'll be ready eventually.



D&O- Ingrown, from Pennsylvania, as you are a relatively new band and at the risk of starting the interview blandly and poorly can you start by telling us about who is in the band and the crux of how Ingrown came together?

Herb- Ingrown is Aaron who plays drums, Matthew who plays guitar, and myself, I play bass and do vocals. Aaron and I started playing together mid-2010. I had contacted him while he was in Spain and I talked to him about starting a hardcore punk band, he was into the idea and told me we should get started on it as soon as possible. Once he returned we started writing songs together, there was no guitar though. It was months until I asked Matt if he was interested in playing with us, I told him what we were doing and he surprisingly said he would do it. He lives the farthest away, so for Matt to get to practice includes hours of travel time. Once all three of us started playing together everything fell into place.

Matthew- The band is Aaron, Herb, and I. The band started off with Aaron and Herb playing around on drums and bass. I know they were looking for a guitarist for a bit, and somehow I came into the picture. They had the demo songs written by then, so I just added some guitar, and that was that.

D&O- The name Ingrown to me conjures up disgusting, festering ingrown hairs or bad habits that have continued on in people since their teenage years. It is the perfect HC punk band name. Discuss the decision making process surrounding the name, where there any other

options and how important is the name in relevance to the music you play?

Herb- I had pitched the idea of naming the band Ingrown Hair, but after thinking about it I thought Ingrown was more suitable. I remember Matt was pretty into it right away and Aaron had to let the name sink in for a little until he was really down with the idea. I can't think of any other name ideas that we thought of, all I can say is they weren't worth remembering. We stuck with Ingrown because it sounds cool. I think the name fits very well with the music we play.

Matthew- There is an inside running joke between a few friends to make up fake band names. Ingrown Hair winded up being one of them. We thought of other band names for a while, but winded up settling on that. We dropped the latter part and just wound up with Ingrown. I think it is short and to the point, just like the music.

D&O- You have self released a Demo recently. 5 songs of seriously raging, damaged HC. It is unique sounding for 2012 in that it doesn't reference any noise punk or My Wars B-side and doesn't feature a single Black Metal tendency. Instead you opt for a ripping fast, sonic boom akin to mid western US bands and Euro trash from the 80's. The bands I have seen referenced in relation to your sound are RUSSIAN MEATSQUATS, SEIZURE, WHITE PIGS and Barn Av Regnbuen and surprisingly (or maybe unsurprisingly) I haven't heard any of them. Firstly, what are your

thoughts regarding the current state of HC and how is Ingrown a direct action against (or for) the state it is in?

Aaron- Like with anything, there are cool tendencies going on in HC at the moment and some incredibly stupid ones, like trying to take Black Metal influences and themes and putting it into a hardcore punk context. The most straight forward answer I can give is that we write music that sounds good to us, that we want to play and what we would enjoy hearing. I wouldn't necessarily view our music as an action against or for the current state of hardcore, because I would say the genre is as diversified as ever, so to go against it all would be semi-futile and possibly a little misguided.

Herb- The current state of hardcore is what it is. We write music we like and that we want to hear. I don't need to write music and play what is in at the moment, that's stupid.

Matthew- I guess we wanted to make something true to form. I agree with Aaron in saying that we aren't going against the current state of hardcore, just maybe disregarding the trends more so than the next person.

D&O- Also on the Demo, if it didn't have "Recorded Autumn 2011" scrawled across the back of the J card you would be forgiven for thinking that this was some lost relic of potential 80's KBD fodder. The whole thing is traditional, even the band photo looks like it is from yesteryear. You guys look young, yet your musical influences clearly transcend that, lets talk about the bands that originally inspired you to go on and search out the most obscure flexi release only band from Spain or some shit? What are the bands that don't get mentioned enough and why do most people seem content with fixating solely on YA releases and Black Flag (not that those two don't deserve attention mind you!)

Aaron- This is a difficult question to answer, I don't think I would be able to give specific bands that directly inspired me to delve deeper into the history of hardcore punk. I know that I have always personally been inspired by the bands that existed under authoritarian governments such as the early scenes in Eastern Europe, or the scenes from Third World countries where the bands didn't have the same opportunities that Western bands did but still managed to persevere and even thrive. This tendency has led me to seek out bands from all corners of the world and labels that cater to this sort of thing. An honorable mention would be Tian An Men 89 Records located out of France, I feel like his releases are always criminally overlooked and will forever be doomed to obscurity and apathy from the community as a whole. His releases are always diverse, so people with a very narrow definition of hardcore punk might feel like their releases don't deserve attention. His releases are very eye opening, and very important for documenting movements that would otherwise never be available to a world audience.

Matthew- I just guess punk/hardcore as a whole is pretty inspiring. It is not complicated music. It has the attitude where anybody can do it. I literally just purchased my first guitar a few

months prior before joining the band.. maybe the line from that Desperate Bicycles song describes it best: "It was easy, it was cheap, go and do it."

As far as modern bands go - not too interested in too much. I really liked the Sacred Followers (AZ) and Herpes (NY) demos. Crime Desire (CA) keeps putting out great records while reworking their sound. For Philly bands, obviously the new Salvation 7"... Watery Love have just put out two GREAT singles. Everything else I listen to doesn't really need to be mentioned.

It seems like Youth Attack and I guess later (?) Black Flag are points of interest for many people, and it is definitely well deserved. Youth Attack is one of the most consistent current labels. I mean, Black Flag are Black Flag, you can't really fuck with that at all. It is about time people wised up to the greatness of Loose Nut.

D&O- There is an obvious disdain for the modern society you find yourself in and it has clearly made an impact on the music of Ingrown. With lyrics like "I feel the daily anxiety tightening around my neck" and "everythings gone, there's nothing left, reality hits, life's shit" as some examples of the frustration you feel. These anxiety's used to come at a much later time in life, you know, get married, buy a car, buy a house, buy a dog, have a kid, work till you wanna die, lose your wife, lose your kid, lose your dog etc etc. Mid life crisis. Now we seem to be dealing with mid-mid life crisis's, it all seems too much! Sometimes I wanna move to the country and never see another person again. What is it about society, media and the expectations placed onto us (by not only others but also ourselves) and how can we overcome it? Does screaming about it in a punk song relieve the tension or work to heighten it?

Aaron- To address aspects of this question individually I will start with the media, I generally try to isolate myself from that as much as possible, so as to not damage my own opinions and thoughts. I think that the media influence is only as affective on the individual as the individual will allow. To address the line "I feel the daily anxiety tightening around my neck", it is more a reflection of not being able to overcome your own short comings and allowing your interactions with society to get to you to the point of physical distress. I would say screaming about it in a punk song works to temporarily relieve the associated thoughts, but it depends entirely on the current state of mind you're in.

Herb- I don't care much about overcoming the media or dealing with society. It's everywhere and there is no escaping it. So the only thing to do at this point in my life to release the tension is by writing music about it. So yeah, screaming about it works, for now at least. The line "everythings gone, there's nothing left, reality hits, life's shit" is reflecting upon people, people make me sick. I have to deal with the widest array of specimens on a daily basis. A lot of the lyrics I write are about my feelings towards these people.

D&O- Also on this overabundance of stimulants and the addiction of non illegal ones that are possibly in place to tame and subdue us but in turn do the opposite (Internet, television, media) You guys have no real Internet presence, shit when I emailed you about this interview it was one of the first questions you asked "how did you get my email?" I like that. The Internet is clearly ruining HC, it has made it a faceless genre that you can feel a part of without ever seeing someone's face, for example I live in Bumfuck Tasmania, yet I feel like I contribute to a scene across the other side of the fucking world by producing a shitty fanzine, instead of trying to build my own scene down here I have turned my back on the metalcore warriors and looked further abroad. We are children of the computer age yet we try our best to not embrace it fully and succumb to the ease it allows. What are your thoughts on this, if any?

Aaron- The internet is both a blessing and curse, for people like us it is impossible to fully grasp the concept of operating within the scene entirely via the telephone, snail mail and personal interactions. At the same time, I know that my knowledge and ability to listen to great music would be severely hindered without the internet. For me, the choice to not have much of an internet presence is because it is difficult to do so without buying into certain practices. Like, I remember at the height of 'myspace' how bands would put their address on their record, which to me seems so ugly and silly, since websites like that are temporary in the long run, and the same goes for email. It almost seems to me like an advertisement for a corporation that people don't give a second thought to. For this reason, it is preferable to avoid having internet accounts on websites associated with the band in my opinion.

Herb- Aaron is right; the Internet is both a blessing and a curse. The Internet helps us to get connected to music and people so much easier than the other options we have. Hearing stories about trading mix tapes back in the day and getting tapes with no information sounds like a nightmare. Imagine hearing this life changing music and never finding out who the bands were.

Matthew- It seems like any band can get popular from the internet.. it can reach a wider audience. I don't see a problem with that, it gets the band out there, but I think a physical release should be in no way connected to the internet at all. I don't really like seeing download codes inside of record sleeves.. if you have a record player you should be playing the record

D&O- I understand one of you guys have an older brother who plays in a well known HC band (I will leave it up to you if you wanna elaborate on the who and what) I am more interested in the growing up stages and influence this had on you. for me I found out about obscure music through my older next door neighbor, it is always someone older and seemingly more wiser. How was it growing up with ripping HC surrounding you and what influence did it have on you? Any good memories of finding a Koro record shoved down the back of the couch?

Herb- Yes that would be me, my older brother is Matthew Adis who plays in a band called Salvation. I was about thirteen when I started taking notice of Hardcore Punk. My brother was always blasting records in his room and the sound pierced through my bedroom walls. I was listening to some punk, nothing I could relate to at all though. It wasn't till I got my hands on listening to bands like Jerry's Kids, Urban Waste, and Void until this stuff started to really influence me. Those were some of the first hardcore bands I listened to. The music was fast, loud, and angry. I could also relate to the lyrics which meant so much to me at the time, and they still do. It influenced me on how I thought, perceived things, dressed, and acted, it was great. Also, I remember coming home one day from school and seeing an LP on the living room table of this split 12". The art work shocked me; it was a dick cross with sperm coming out of it. It was the Jezus and the Gospel fuckers split with Agent Orange 'discography' LP, the moment the needle hit that record, my love of hardcore was further reinforced.

Unfortunately I don't have any stories about finding rarities around my house.

D&O- Besides playing raging HC in Ingrown, some of you write a zine or run a distro. These tasks are often thankless and we simply do them for ourselves really, no one forks out money for records and printing just to get a pat on the back, yet we all feel that we are contributing something, I do these interviews because I have questions I want answered after listening to a certain bands recording and it is a byproduct that I assume others might wanna read it. Tell us a bit about your involvement in HC outside of the band? What are the main reasons you do what you do and why you set yourself up for constantly being poor and ridiculed by nameless forum dwelling scumbags?

Aaron- I am the one who runs the distro. I do it because I want to try and change minds and spread records that I like and that I also feel are overlooked or generally not available to a US audience. Try and make people look past what's going on in the western nations and that music from other places has just as much merit, which obviously must not be working too much since most get ignored. Oh well.. I will still keep trying and stocking things I like.

Herb- I film a lot of shows and take photographs. Luckily I don't set myself up for being poor by doing this, although tapes and film do add up. I've always been interested in watching bands I like live on video. So far I have gotten to create a music video for Salvation and hopefully with more to come. I'm currently working on a collection DVD for Salvation as well; it contains my footage, pictures, and collected flyers I have. I think documenting hardcore is important. Seeing all the old shows from the 80's is amazing. Coming across these documentaries about hardcore from the 80's from England, Norway, Colombia, Brazil, Sweden, Italy, and Poland gets me excited to capture what's going on around me. Someone's gotta document this shit, right?

Matthew- I run the zine... I guess it is mostly my fascination for old bands and I am just making a zine that I would want to read. I spend a nice amount of time on the layout, making it clear and concise. I try to track down old foreign bands and maybe get some people to check them out that haven't before. I opt for ads for stuff I am into rather than record reviews. I feel that visuals stand the test of time rather than printed website links.

D&O- I imagine Ingrown plays live, if I think about it I reckon you would set up in your leather jackets and rage for 11 minutes without any acknowledgement of the mindless drones that are staring at you blankly. That was how my bands performance would go anyway (minus the leather jackets). I went to some shows when I was in the states and they were a dismal affair really, nothing like the ones that get posted on blogs with kids hitting each other with hammers and bleeding fore headed front man. What are your feelings towards playing (and witnessing) live music? Is it all it is cracked up to be or are we simply spoilt for choice and ungrateful? Tell us about some memorable live moments for Ingrown.

Matthew- Ingrown hasn't played any shows yet, but hopefully soon. I don't think we would even be able to play an 11 minute set. Maybe half that.

Herb- As of right now Ingrown has not played a show yet. Shows can be fun; I attend a show to see a band or bands I like so I'm always getting something out of it.

Aaron- Shows for me can either be very fun or an absolutely miserable experience and I really have no way of knowing until I go. At the moment there are very few shows that have gotten me excited enough to actually drive to and see. I say this because I live in the country, so my access to major cities where shows happen is somewhat limited, which has caused me to be picky about what I choose to go to.

D&O- What genuinely excites you still about HC

punk that makes it the best place to be involved in? We constantly moan about the shit stains that inhabit it and are forever saying "I preferred their first 7" actually" but still we cannot break free of its chains, and we happily stay involved and seeking out new avenues to explore. What keeps you here?

Aaron- To put it simply it is the only music worth listening to, it gives you absolute freedom to think and be however you want to be. You can make it what you want and take what you'd like. Not to mention that fast, loud music rules, and is one of the few things that gets me truly excited.

Herb- I agree with everything Aaron said. There are not a lot of things that excite me. But nothing beats thinking for yourself and being able to express your ideas and make them come to life. Attributes that still gently excite me would be buying a great record with amazing artwork, going to see a great show, meeting similar people with the same interests, and stuff like that.

Matthew- Poison Idea.

D&O- That's it from me, thanks for your time. Can you finish by telling us what is next for Ingrown? Surely someone is pressing the Demo onto a 7" aren't they?

Aaron- Thank you for the interview that was clearly well thought out and well researched! It is greatly appreciated. Next, I hope we continue to write for a second demo or maybe even a 7" if the opportunity arises. It is too soon to tell if the demo has enough merit to be pressed onto vinyl.

Matthew- I wouldn't want to do a demo 7". A band has to constantly be moving in a newer direction. If every band harped on past releases, progress would never be achieved.

Herb- Definitely not a demo 7", expect another release better than the last.





CHAOTIC NEUTRAL

D&O- HC in 2012 is comprised of a who's who of hyped names, mysterious identities, tumblrs, instagrams and fuck knows what other instantaneous and voyeuristic ways of keeping up with the ever evolving game that exists out there. In short it is a sad pathetic shadow of what it once was and what it should/could be. In this world bands like Chaotic Neutral are seldom heard, they toil away for themselves with little concern for notoriety or additions on bigcartels, instead focusing in on their own brand of destruction paying no mind to who stumbles upon them. Can you start by telling us a bit about the initial phase of Chaotic Neutral? I am interested in what was happening in Indianapolis at the time you began and how this band is a reaction or addition to it?

Jon- The band grew out of a few of our previous bands splitting up prematurely. The scene here is pretty incestuous, so you'll see a lot of the same faces popping up doing different variations on punk together. I wouldn't say our band was really a reaction to anything, but I do know that as a whole we were a little bored with the 80s throwback/revival rip-off stuff. We're not reinventing the wheel by any means, but I like to think we attempt to do hardcore how it comes naturally to us, and not in an effort to just copy what has come before.

Micah - Two of our old bands dissolved around the same time; Slow Motion Enslavement and Critical Response Team. Members of both bands still wanted to keep shit rolling, and we had all been friends

for a long time anyway. We started playing together around late winter/early spring 2010 and played our first show in June that year. The band I was a part of before CN, Critical Response Team, was such a bizarre band, I always found it really difficult to pin down what type of band we were. I love that band and I love the people in the band, but I think after CRT I wanted to be in a band more akin to the styles of punk that I listen to on a daily basis; be it D-Beat, crust, hardcore punk, raw punk, or whatever. I'd say Chaotic Neutral is more up that alley than CRT, who were like a surf punk/poppy powerviolence band, if that even makes fucking sense. Say what you will about the hardcore bands that Indianapolis was producing at the time; I just know that the city didn't need another doom metal band. Indianapolis is huge on doom metal, which I, with a few exceptions, think is painfully boring.

D&O- What was your introduction to HC? You hear stories so varied from each person, with some having an influential brother or cousin having United Mutation 7"s stashed in-between the mattresses or Maximum RnR's next to the toilet and others discovering it themselves out of a need for something more. What are your individual stories and how do you think it helped set up your view of HC and how it is now? I still get somewhat shocked by the intolerant and ignorant attitudes I see due to those first bands I heard 15 years ago, yet I know I contribute to it by doing nothing and remaining indifferent, what about you?

Jon- I first found punk rock when I was about 12 years old when a friend turned me on to it. I went through the natural progression of hearing all the classics, getting stoked on that, and then finding a local scene with similar interests. From there is where I suppose I developed, forming my own opinions and finding myself. As a band I think we tread on the apolitical side of things, focusing more on venting negative feelings and not trying to have all the answers. As individuals, we're DIY and politically motivated through and through. We're 4/5 vegetarian, have been active in causes and promoting DIY ethics to varying degrees for a number of years.

Micah - My friend Paul let me borrow the Nitro Records compilation "The Thought Remains The Same" when I was 12 years old. That comp had bands like AFI, The Vandals, Sloppy Seconds, TSOL, etc. so I started out listening to stuff like that, and other sort of Nitro/Hellcat/Epitaph records related stuff. I bought the Minor Threat discography CD on a whim from a store that was going out of business when I was 15, and then from there it was fucking over, I wanted to uncover every old school punk/hardcore band I could find, and I wanted music to be faster and faster and as intense as possible. It's pretty much unreadable nowadays, but I read the American Hardcore book by Steven Blush around that time too. Shitty writing and opinions aside, getting turned on to and reading these stories about all the classic 80's hardcore bands kind of set the stage for things to come. I discovered so much cool shit due to that book. The first punk show I ever went to was Agnostic Front and the Casualties in 2002. I immediately wanted to like, charge my hair and wear bondage pants and do stupid shit like that, and then quickly realized that bondage pants were like 90 fucking dollars and spiking your hair meant that you spent two hours before a show standing in the bathroom holding a blow dryer. I'm now bald and wear \$12 jeans with holes in the crotch. Fuck it. Fortunately I was turned onto a lot of peace punk/crust shit early on as well, and I still hold things like being anti-racist/anti-sexist/anti-homophobic and animal rights in high regard. I'm not the greatest vegetarian but I try. I'm straight edge as well, but I like maybe five actual straight edge bands and generally don't give a shit about straight-edge as a movement. It is the right choice for me, and would be a smart move for some of the drug addicts I know, but I don't think it's reasonable to expect everyone to be edge. That lends to a certain degree of alienation in itself, where I can feel out of place no matter where the fuck I am. I'm not even sure if I answered your question, fuck it.

D&O- Tell us a bit about Indianapolis? I don't know shit about it, so please let us know about some of the goings on, America is in a recession right? How has this affected things around town? I have been on holidays from work and upon my return I noticed a lot of "closing down" and empty shops scattered around that weren't that way 2 fucking weeks ago. What is the outlook for your home town like and how secure do you feel?

Jon- Indianapolis can be a strange place, but we love it. It's a small scene and can be really

fractured unfortunately. All scenes wax and wane, but I'm feeling good about it again seeing fresh bands and new basements spring up in town. As far as the recession goes, it isn't perfect here but I feel like we've been lucky to avoid the serious problems that have occurred. Unlike other towns in the Midwest, we're not built entirely around manufacturing, so we haven't seen rampant shut downs like places like Detroit have.

Micah - I am poor and grew up poor, I live in a house with my mother and pay the mortgage so that she can still have a place to live. I have shitloads of debt that I am embarrassed to talk about. So I mean, I feel as secure/not secure as I've always felt. There are good days and bad days. I still live my life mostly how I want to live it. I have a cool record collection, I go to shows all the time, I do cool stuff and I eat good food every once in a while. I have a lot of cool friends. So as to the question of how has the recession effected things around town, I don't really know. I guess if I had kids that would really suck. The record store I work at has been failing for a while, but honestly I feel like that is due more to poor business choices and management rather than people not wanting to buy records because they don't have any money. As for hardcore, I would just echo what Jon said. There's a handful of cool bands again, a few basement spots popped up again, a few people are doing some really cool things, and everyone still hates each other due to whatever scene politics, and blah blah blah.

D&O- Following on from that, HC has historically had a way of rising above and existing outside economical strife, so your mom and pop stores stayed afloat due to loyalty and bands could tour and release records in a similar manner as always. We seemed almost safe from the outside world in the fact that we supported each other, yet now, and correct me if I am wrong, it seems like every man for himself and only the greedy and strong survive. I struggle to scrape together the funds to print this rag and most people turn their nose up at a few bucks postage for it, 7" print runs are lower than before, tapes are more prevalent, and shit just seems harder. But still each day releases come out and t-shirt prints get designed and printed and on-line stores get updated. What do you see happening in the short term future with HC, is it going to exist on-line and we will see the death of stores, or is there nothing quite like the feeling of going to a store or distro box at a show and digging?

Jon- I think the Internet is slowly but surely winning the fight in this area. I'm really torn on downloads myself. I think that on one hand, more and more bands are heard, but on the other there's a lot of bad music that wouldn't have made it to a record in the past is loaded up and spat out instantly online. It is interesting to see punk's reaction to this though. I could care less for tapes as a viable format (I'm old enough to remember them sucking the first time around haha), but these limited tape runs with crazy artwork are obviously a direct reaction to the disposable mp3 generation of music. It's the same with vinyl. It's actually up in sales from when I was a kid in the 90s. I think it all

points to the idea that if you're serious, you're going to put some real effort into your craft instead of just throwing it straight online for a download.

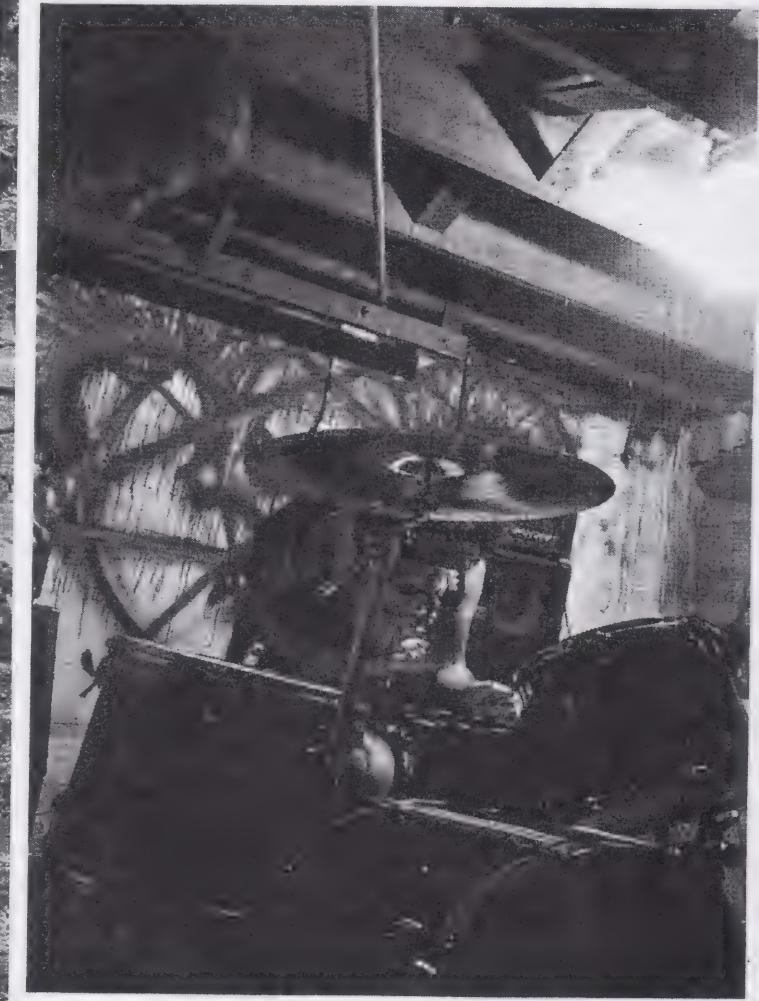
Micah - I had a distro last summer that I took to shows, and generally made my money back. I did ok, but then we hit a dry spot on cool hardcore/punk shows from about late August to March. I started working at a record store in September and sold what was left of my stock to the store because I knew I wasn't going to be able to sustain it over the fall/winter (and I needed the money right then). The distro was a lot of fun to do and it felt good getting a little bit more obscure punk/hardcore records to people that wanted them who A) didn't want to order online for whatever reason or B) couldn't walk into a local record store and buy these records because Indianapolis sucks for record stores if you are of a punk/hardcore/metal persuasion. The record store I work at is ok at best, and I do try to get cool records in when we can afford to do orders (which is not often). I think part of why the store is struggling is because of people downloading/buying things online, but man, my store is also struggling because of poor decision making and complete lack of any sort of business savvy. Also the owner of my store is the type of guy that would give the shirt off his back to a stranger, and as such, a lot of people take advantage of him and the store. But I think that kind of thing is beside the point and I'm getting away from the question at hand.

I am a record addict and I get high off going into a store and flipping through records. My heart starts beating faster when I arrive at a show and unexpectedly there is guy sitting at a table with a huge distro. That feeling is almost more appealing than actually getting home and listening to the records I just purchased, as kind of fucked up as that is to say. I can look through online stores and ebay and discogs all day but it's just not very fun. Finding a record you really want and have been looking for for years at a store/show is x-times more gratifying than putting in an ebay bid. I still want to go to shows and be punched in the face by a sick band. I still want to wear t-shirts that have pictures of skulls with mohawks. I want to read tangible zines about hardcore and punk put out by hardcore and punk kids. Hardcore will continue to have more of a presence on the internet, for sure. But I hope people will still continue to realize that if hardcore does solely exist on the internet, you're missing out on a special experience. I can't really fully guess the direction of hardcore lest I be too overly optimistic/pessimistic.

D&O- You have released a s/t 7", I haven't heard or read jack shit about it, but I might be looking in the wrong places. This 7" comes absolutely raging out of the blocks, zero fucking around, and instantly it hits you dead between the eyes, it is violent and agitated. The lyrics touch on being disenchanted with those that surround you, those that practise organised religion and just a general "what the fuck have I gotten into here" feel! What has recording this 7" allowed you to unleash and vent from deep within? Also tell us about Lawful Evil who

released it, I can't find any information on them so I assume it is your own label?

CN- Jon- I'll let Micah speak for his lyrics. We did get a so-so review in Maximum Rock n Roll, but were more thrilled to find out that Martin from Los Crudos/Limp Wrist was into the record. We're not exactly pumping our music into all the magazines or anything, as we don't really care that much for self-promotion. The label is just our own. Micah and I have talked half seriously about making it a bigger thing, but financial constraints have impeded our progress so far.



Micah - I appreciate the compliments, and I'm ecstatic that you found the record without really any prior knowledge. That's the best fucking way to come across shit. As far as I know, we got the mediocre review in MRR, ended up on a couple of top ten lists in that month's issue, were played on Al Quint's Sonic Overload radio show and were interviewed by a local "alternative" newspaper, which is about the weakest voice on punk/hardcore that you could ever find. I wanted to send a record to Short, Fast + Loud for review but for the life of me could not find an address to mail it to in the actual zine. We haven't been able to play much outside of Indianapolis and we had a very low number of 7"s pressed (150), so that's the most likely reason you haven't heard much about us. Which is fine, really. We aren't Judas Priest.

With this band, and with me in general the past couple of years, I have had a really hard time writing lyrics. When the songs for the 7" and the split with Rat Storm were recorded, I spent most of the recording day in the van, writing the lyrics. I had about half the lyrics to each song; when we played live before that I was essentially screaming nonsense. For each song I did have a basic idea for what I wanted to sing about, I just had trouble fleshing the ideas out.

When I have problems or issues, my only way to cope with them truly is to talk them out. I have tons of friends that have been very good to me that can attest to nights of me going on and on about some goddamn bullshit. So for singing in and being a lyricist for a band, that's really just an extension of that, trying to cope with problems and things that upset me. Screaming that shit out during recording was a very cathartic experience, as it is every time I play a show.

D&O- Following on, the lyrics to "Strangers" reflects perfectly my feelings towards being at a show and looking around seeing the place infested with fashion conscious toys and inebriated jocks and "wondering where the fuck am I?" at what point do you think it became clear to you that simply listening to HC and having a fucking tattoo wasn't enough to assume you could get along with other HC followers? I find myself stuck in a conversation where it rapidly goes off the rails despite my assumption that we shared similar values. My favourite part of the song is the self doubt you show, "maybe I'm to blame, maybe I should cool it" but ultimately HC is for open minds who want change, What happened?

Jon- Again, I think this is a question specifically for Micah regarding his lyrics, but I will say that the band as a whole is a little older than most people involved in punk music. I think we've all experienced growing pains where we continue to be involved, but a lot of people that used to be drifted away and new blood shows up. I try to be as welcoming as I can, but it's not always easy feeling like the odd person out in a scene you've been a part of for quite a while.

Micah - Strangers was written partly in response to going to shows at a now defunct basement spot in town, the 1511. Shows there would turn into parties and I definitely didn't care about that bullshit, and no matter how many shows I had gone to previously, or how many times someone had seen me, I would get dirty looks and not a lot of people would talk to me. I was too punk, or some shit, and everyone else was too hardcore, or some shit. That kind of thing wears on you, and I felt really disconnected from people that I should have had a lot in common with. And some people were of the opinion that if I'm hating on a party or dumb hardcore posturing that I was a bummer or hated fun. I don't hate fun, I hate stuff that fucking sucks. The self doubt comes from the idea that maybe if I'm the only one not having fun at a show, if I'm the only one not partying or not moshing like a dickhead, then maybe I'm the one with the problem, maybe everyone else really is right. That kind of thinking probably just stems from low self esteem. Nowadays I'm friends with the people I want to be friends with from that scene, and the rest of them moved away or started listening to indie rock or what the fuck ever.

D&O- I am almost finished on the questions about lyrics and feel of the 7", promise. The lyrics to "Collapse" and "Breaking the Camels Back" coupled together with the schizophrenic artwork on the cover convey what a lot of people feel right now. It is a feeling of disillusion and confusion that is born from monotony and stagnation. I get up in the morning and look in the mirror and wonder "what have I done?" or "another fucking day" and it sometimes consumes me until I get so overwhelmed and need a big fucking reawakening. It is like a mid-mid life crisis or some shit. Firstly what does screaming in a HC band do to either lessen or even heighten the problem and secondly can you see a way out? for all of us?

Micah - I worked in a pizza place for 9 years, including the time I wrote all of the lyrics for everything we have recorded thus far. That place and how that place made me feel on a daily basis was a lot of the fodder for those songs and most of the songs in general. So screaming in a band is a way to kind of let that shit out, relieve some of the stress, but at the end of the day it didn't change anything. I had to finally quit that job to start feeling different. I am so fucking glad I don't work there anymore, as it was the cause of the bulk of my depression. But now I have two jobs and I just get depressed from other, different sources. Vicious cycle shit. And I mean, anything can be monotonous, anything can be a routine. Even hardcore can become a routine. I'm pretty obsessive compulsive and I alphabetize and catalog my record collection. I alphabetize my t-shirts. I used to do a zine where I reviewed every show I went to for the entire year. I did that zine for three years and eventually the act of going home every night after a show and writing about it drove me nuts. And then when I didn't keep up on it like I should, I felt bad about it. I feel bad that I just let it go, but I would feel bad if I kept doing it too, you know? It's a weird situation to get yourself into.



D&O- Talk a bit about the art on the 7", what were your thoughts and feelings when you first saw it? Was it done specifically for this release or chosen beforehand or something? I can't imagine how I would feel about Chaotic Neutral if the songs were housed in a grainy, bomb drenched battle field with blown apart corpses or some similar art. How important to you was it to step outside and try something new and fresh? What does that artwork portray to you?

Jon- The artwork was done by our friend Cassie. Micah was a strong proponent that we don't just scan in some cut and paste junk and pass it off as art, so we were determined to have some hand drawn and original work. The artwork was not specifically done for the 7", but was finished at about the same time we were ready to use it, so we rolled with it. I know I'm personally very happy with it. Again, I don't think we're reinventing anything, but it is an original piece of work that I'm happy to slap our name onto.

Micah - I was dating Cassie at the time we were starting to get the 7" into motion. She was doing some really amazing, super detailed black and white pen art (including what became the cover of the 7") which reminded me something of Nick Blinko art work mixed with science fiction novel cover art, but also definitely her own style altogether. I loved everything she was drawing, and thought it fit with our music really well. I had asked her if she was interested in doing the art for the 7" and she agreed. What she had drew specifically for us she was unhappy with and couldn't find a way to tie it all together. I thought it was awesome regardless, and the stuff she drew specifically for us became what you see on the insert and the center labels, the weird monster things. The piece that became the cover art was something that she had completed just prior to us asking her. I originally wanted Cassie to do the artwork for everything the band will release (and will continue to bug her for future releases) but she works very slowly and deliberately, and will scrap or sit on things for a long time if she doesn't like them. She's not really a person where you can say "hey, draw us this specific thing and we need it in two weeks", she more just works by the beat of her own drum. I think that makes her art better and more pure, in a sense. Cassie's art, and especially the cover art, I think, is just completely batshit fucking crazy. It's so goddamn good and it kind of overshadows the music, if you ask me. Not to harp on Nick Blinko, but if you look at a Rudimentary Peni record, you think "this artwork was done by a crazy person". I have always loved that about Rudimentary Peni and the insane art makes the music that much better. If Chaotic Neutral gives similar feelings then I'm doing what I set out to do. I think punk rock should be for the crazies and the weirdos. If you are fucked up, show me that you're fucked up and punk is the only way you can get it out. Copy and paste stolen photograph art can be cool and convey a strong message as well (and I have my favorites when it comes to that style), but at the end of the day I don't give a shit about how well you can use a copy machine.

D&O- Chaotic Neutral, the name alone sounds like it will be "classic" sounding HC in a way. One description I found on the Internet while

researching this interview noted Poison Idea and Nine Shocks Terror. Now while the 9 Shocks reference is somewhat relevant in the way I can imagine firecrackers whizzing around peoples heads at your shows, I still get a bit confused by people's incessant need to always find an old band to compare every new band to. What is it about HC that stunts growth and makes most cry foul at change? To me you guys are highly original, you might take the formula from the 80's like all great HC bands do but instead of remaining derivative you bring something new, degenerated and vile to the table, this to me is HC, not conforming to the norm and doing some band that emulates Negative Approach or SSD! How frustrating is it to be confined by walls and labels which are imposed by others despite your best efforts to exist outside the "acceptable"?

Jon- I think the comparisons come so that it's easier for people to wade through the sea of releases out there and find things they want. Unfortunately, that does lead to pigeonholing bands. The band is definitely within a style, but we try really hard to come up with new spins on it and mix things up in different ways. I think as a whole the band comes from a tradition of doing what you want to do, and not trying to slot yourself in. In the States, the larger cities and the coasts have always had more bands sounding similar to one another. Out here in the middle I like to think that there's been a long line of "do what you want to" attitudes.

Micah - I don't know fuckin shit about music, and I'm not going pretend to know anything about music, and as such, I usually am a main offender of comparing a new band to an old band. I don't really do this with any sort of "hardcore agenda", it just kind of happens when I've said the adjectives "raging" and "brutal" too much. I personally could listen to Discharge clones all day and be real fuckin happy about it. I don't even really think about this kind of stuff, honestly. I mean, there are people that won't give you the time of day depending on what fuckin band t-shirt you're wearing. I'm not 17 anymore so I'm over trying to impress those types of people. And as such I'm not all that bothered when someone compares us to another band. At the end of the day if they like my band, cool. If they don't like my band, then fuck em. Attaching a genre to any music is going to put it within stylistic confines. And I think just like with every genre there will be hardcore purists that only want to hear SSD covers every day, and hardcore experimentalists who want to push hardcore to the next level. I honestly can't find a lot of fault with either, I guess until the purist gives the experimentalist shit for "fucking with tradition" or until the experimentalist gets so far away from hardcore that they trick kids into thinking whatever new bullshit they're doing is actually good *cough* Fucked Up*cough*. I don't know, man.

D&O- You said that you have released a split tape with a band called Rat Storm that will see release on Vinyl, the Cassette version from what I understand was for a tour or something? Can you tell us about Rat Storm and how this split came about, and also any information on the vinyl version?

Micah - Rat Storm are from Bloomington, IN (about an hour south of Indianapolis, a college town) and have been our friends for a few years now. What started as more of a crusty punk d-beat band has evolved into relentless hardcore/powerviolence powerhouse. Rat Storm take a decidedly political approach to their lyrics and Nathalie, their singer, is a great lyricist. One of my favorite bands from Indiana. The songs we have on the split are from the same recording session as our 7". There were 100 cassettes done for a tour Rat Storm did last fall and by all intents and purposes are sold out now. The 7" will hopefully see a summertime release and will be put out by my friend Sali on her small label, Dead Rodent Records. She has recently released 7"s from fellow Indy punk grinders Piss Artist, and central Illinois-based crusty thrashers We Must Dismantle All This. Check out Dead Rodent @ <http://deadrodentrecords.limitedrun.com/>.

D&O- What's next for Chaotic Neutral? Live, recorded, other projects, labels, work etc

Jon- Right now we are in the process of writing new music. We'd like to get another 7" or split under our belts, and then write a full length. We've self-released music, but have been lucky enough to have a few small labels pick up the tab on other things. We'd love to get some help with

a full length, but also realize that we're not total road dogs and don't expect anyone to want to put up money for us. I know I love self-releasing things, even if it takes longer to save band funds to do it, because it's absolute control over what you're doing.

Micah - We have had tentative plans to do a split with Parasitic Twins, a no bullshit hardcore punk band from Fort Wayne, Indiana, and I really hope that comes to fruition because I love that band and I love those dudes. But until then we are working on writing some new stuff and have been playing shows around town. Danzig is doing a show in Indy the 1st of June, and we are playing the "official Danzig after show" in the basement of the venue with the Zero Boys right after Danzig gets done chortling, and that's gonna be real fuckin absurd. We also have a show like a week after that with Gas Chamber and Sectarian Violence, that should be pretty rad. After that maybe we'll play on the fuckin moon. As far as our other bands go, our bassist Chubbz plays drums in a blackened sludge band called Coffinworm, and our drummer James also drums for a band called Male Bondage, sort of a heavy post-hardcore band. Both of those bands are great, check em out if you want a little something different. The rest of us are one band dudes, for now.





DIVINE RIGHT

PRAY FOR ME

D&O- Divine Right from Chicago. Let's start with the bare bones, the basics. You have released a Demo tape and a 7". Can you tell us about the line up that recorded/played in the band around these two releases? How did you guys all come together and play raw, ugly HC like you do, explain a little bit of the history leading up to the formation of the band if you will?

Eric: I've known Jason for a few years now and we used to work together. We always talked about starting a band. I was living with our original drummer. We started as a three piece and recorded the demo with no bassist. We had a bassist but he moved two weeks before we were supposed to record without really telling anyone so he doesn't really count as a member. I really wanted to be in a band that didn't have the incestual members that tend to be apparent in almost every scene. I asked an acquaintance of mine to play bass for us. He was kind of this sludge/doom/metal guy who would constantly say during practice after we wrote a song, "this song rips but I don't really get punk." We played a few shows with that line up and it was pretty terrible. The amount of times our original drummer fucked up was embarrassing. I'm not trying to talk shit. We decided if anyone was going to take us "seriously" we had to get a new drummer. I met Steven in passing at a free Naked Raygun show and then again at another show where I asked him jokingly to play drums and he said he'd seriously do it. As Steven said the three of us had great chemistry, minus the bassist. After all that we wrote the 7". After having to drop off 3 shows because our bassist couldn't request time off from his job lifting air conditioners at Best Buy we got Jim to scab for us. He showed up to practice knowing all the songs and after that it was perfect. I like to pretend the demo never existed.

Steven: I moved from California about 8 months before I joined Divine Right. I was playing with a band and it didn't really work out, so I wasn't really playing with anyone at the time. Eric hits me up and asked me to replace their

current drummer, who couldn't really play at all. He showed me the demo and I thought it was really fucking horrible, but I still decided to do it because I had nothing else on my plate. I didn't know any of the songs the first practice, but by the end of it, I was totally on board with what they were doing. It all kind of fit really well (besides the bass player they had at the time), and I felt really comfortable being in the band. Me and Jayson(guitar), had great chemistry and Eric was doing his "poetry" and it all felt right. When we got Jim on bass, it officially became one of the best bands I have ever been in and we are still going very strong.

Jason: Eric and I are friends because we used to work together and had classes together. We always talked about starting a punk band while we were at work and then eventually he organized some actual practices and we fucked around and went through a lot of member changes, but one day we were blessed with Steven and then Jim, who made our songwriting process become way better and way more fun! The band wasn't complete until Steven and Jim joined. Eric did all of the coordinating of practices and acquisitions of new members, which I am grateful for because I am too much of a shithead to have done that. He's kind of a father-figure, that's why we call him Daddy.

D&O--How do you feel about the whole ex-members thing that hangs around most newer HC bands now. Shit, I read that you guys were the roadies for fucking Raw Nerve! Like it is a selling point to be merely associated with some YA affiliates! Also, the dude outta Human Mess plays some part in the band (now that is a point that made me interested in checking out the band) what are your thoughts on the reliance people place on HC bands having cred and a reputation? A good band is a good band no matter who hits the skins or vomits profanity right?

Eric: The whole idea of listing ex members or relationships to other bands is a marketing ploy. I mean it's not just confined to hardcore. Not saying it's a bad thing. I'm more than interested in hearing other projects from the members of bands I like. That doesn't always mean it's good. It's completely subjective.

Steven: I could care less. It helps to have the "ex" thing in the band, but I don't even focus on that stuff. In fact, I have been so burnt out the past few years with this stuff, I get into bands that my friends are into. I can care less who was in it or not. I would rather listen to Tom Petty or Lynyrd Skynyrd.

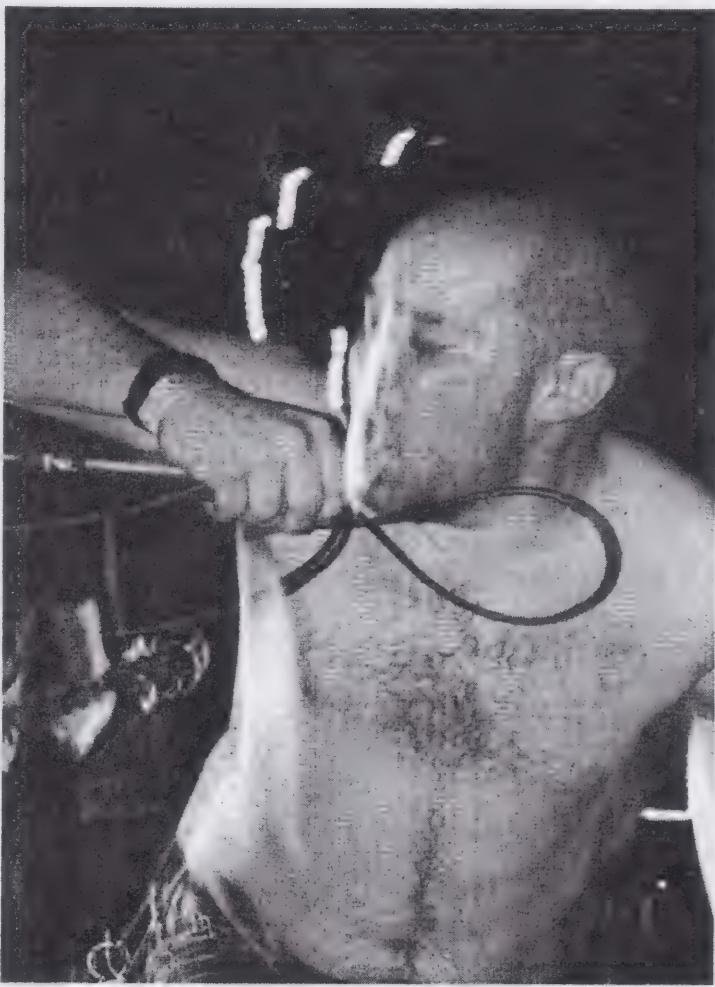
Jason: We have an ex-member who is an ex-member of See You Next Tuesday...

Jim: Like Eric and Steven mentioned, it does sometimes help pique my interest in a band if it features people from bands I already enjoy. But, any band that tries to rely on that fact alone without pushing themselves to make good music isn't going to last long. It's absolutely used as a marketing tool on a lot of levels, but it makes sense to some degree.

D&O- I haven't actually heard your Demo (let me know if you have a spare kicking around), but we

do seem to be in the age of the Demo tape, never before have I felt such a strong interest in bands Demos the world over, once a Demo was the inferior recording but now it is the crucial era of the band, old demos from bands are being unearthed and held in high regard with others being pressed onto vinyl. It is very common for bands to actually peak with their Demo and for the follow up to disappoint. What is this saying not only about the bands but the general HC listening community? Are we simply talentless hacks unable to write more than a few songs or is this all hype created by the elitist few?

Eric: I don't know if our generation is more fixated on the interest of a demo more than it's the collector aspect. If I see a band and I think they are good I am going to pick up the demo. Don't listen to our demo.



Steven: When I download a bands discography or get a discography album, I usually skip past the demo. It is very rare that I have the patience to listen to a demo. I still have never heard the whole DIVINE RIGHT demo.

Jason: I like demos because it shows the band before they get their shit together.

Jim: Demo tapes have been ubiquitous in punk for a very long time. I'm glad that hasn't changed. I enjoy demos and I think it's important to be able to produce something cheap and representative of a band right off the bat. I

think people are making a bigger deal of demo tapes recently, but I'm not sure why. I think Eric may be right about the collector aspect and people's need to feel like they got in on the ground level. Sort of how bands first and last shows are often the best attended. As for the Divine Right demo, I think there are some good songs on it, but the thing is virtually unlistenable. I don't think many bands actually peak with their demo and Divine Right certainly didn't.

D&O- What was your introduction to HC? Who were the bands that initially inspired you to pick up whatever instrument you murder and how has your involvement and feelings towards HC changed over the years? I found that I dove headfirst into it, tasting every genre and experimenting with every value (SxE, PC, Anti-PC, Nihilist, Religious etc etc) until I eventually got so confused and disillusioned with it that I almost chucked the whole thing in the bin, HC is very, very broad with the term meaning one thing to one person and completely something else to another and it simply isn't enough for me to wanna talk to someone based on the fact that they "like" HC now. What are your thoughts?

Eric: I didn't get into punk till I was about 15 or 16. I was moving around so much that I had no connection to anyone my age so I was unaware that music existed outside of Bruce Springsteen and Rolling Stones. It wasn't until I moved to Florida I started hanging out with the skateboarding kids and overall just grossest people. My area didn't have the best scene but my introduction was probably sitting on my buddy Jarred's floor, throwing knives into the wall while he was playing me G.G. Allin and Gorilla Biscuit records.

Steven: I got into punk when I was 12. Skateboarding and punk went hand in hand. I just kept falling deeper and deeper into the lifestyle of it. By the time I was 17, I was putting out records and touring. I am 27 now and I am doing the same thing I was doing then. I do find it fascinating the different types of punk we all got into at an early age. What was available to me when I was 13/14 was mainly crust, powerviolence, and political oriented punk. That was what the DIY punk scene was pushing in my area. So I didn't grow up with JUDGE or BOLD or much HARDCORE in my system, but I can sing you every inch of any Crass record, Dirt, and GG Allin (I get the paradox). I come from a fucked up place.

Jason: Well I didn't have any G.I.S.M. butt-flaps at age 13 like Steven. Then I most likely had a CD collection consisting of Offspring, Green Day, Nirvana, and Smashing Pumpkins. But I guess skateboarding led me to the punk staples-Ramones, Misfits, GG, Black Flag, etc. Agnostic Front really made me like the angry hardcore sound. The political nature of punk has always appealed to me; The Dicks, Discharge, Crass, Confuse--I liked stuff that talks about the military and police. But I also think complaining about mundane shit is just as worthwhile--it expresses some societal problems more directly.

Jim: I got into some hardcore bands shortly after getting into punk when I was 14. I never really drew a line between the two, just lumped them all together as punk bands, and I still try to maintain that mindset. Like Steven, I didn't get a huge dose of typical hardcore (other than Minor Threat) until I was pretty late in high school. I like being in a band where everyone listens to such a wide variety of stuff and grew up with pretty eclectic tastes. That said, I am the only member of Divine Right that doesn't listen to GG Allin.

D&O- You have recently released the "Pray For Me" 7" on Residue Records. Firstly tell us about the title of this record, to me it has a resigned, given up feel where you have almost succumbed to the sheer magnitude of life's injustices and the daily grind, this in turn reflects the lyrics within. How cathartic was recording the 7" or did it make no difference, shit is still shit?

Eric: Pray For Me is the title for a song on our upcoming record which we are currently recording. The band is all of our release. I have nothing new to say.

Steven: I believe in nothing. But go ahead, pray for me. I need it.

Jason: Shit is shit.

D&O- Also on the 7" and the lyrics, the first song "Generation at Large" revolves around your disdain and disgust for the masses that surround you, attend shows and generally inhabit this world, the fact that you write a song directed at a particular group interests me. From the rest of the lyrics on the 7" it seems that you have pretty much given up, yet this song seems at odds with that, the fact that those clueless, slouches concern you so much means to me that you do want more, and that you haven't given up just yet, is there still hope for not only you but the world?

Eric: I wouldn't say I have given up, I'd say my general feeling is apathy. The song is really about my observation about how my generation has declined into a machine that feeds off pop culture. I'm not going to say I am any different than anyone else. I feed into it as well. I'm only human.

D&O- What do you guys all do for work, to earn money to buy that dodgy Warzone bootleg or keep your heads above water? The hatred of bosses and the daily 9-5 is one theme that will never go away, do ever just wanna call it a day and move to the rural country, live simply, not surrounded by the constant hum of cars and tapping of business men's shoes on the pavement? I know I fucking do.

Eric: Someone gave me that Warzone shirt. It's cool. I'm a carpenter for feature films, TV shows and events. Trying real hard to get into I.A.T.S.E Local 476 at the moment.

Steven: I am very passionate about body building and exercising. I am a personal trainer and a regional manager for a major supplement store in Downtown Chicago.

Jason: I teach middle-schoolers for an after-school program, and computer/ESL classes for parents of students at the school. Chicago is a gnarly city; it's hard living here and not making very much money. This band mostly serves a utilitarian purpose of relieving pent-up stress and anger for me (and every one else in the band). But I think about your utopia every day. If only I could afford to do that!

Jim: I deliver pizza for two different pizza places in Chicago. I've been delivering food for a while and often feel burnt out, but it allows me to make enough money and get the time off I need to do band stuff.



D&O- Lastly on lyrics, and this might be touchy but I have often thought about this and discussed it with some people over time, your song "Sad, Sorry, Pitiful" focuses in on what I assume is self destruction and losing the will to live, with lines like "Never asked to be born" and "So sick that I'm still here" etc. I once loved these lyrics as they spoke to some nihilistic part of me, I felt that I was on the quest to find the most down and out songs on the planet, then I found BM (in particular Abyssic Hate and Xasthur) and songs about suicide or early demise now seem very self indulgent and callous. I have a friend, who was heavily involved in HC for a long time, then he suffered depression which in turn he linked to HC and all the bad vibes he surrounded himself with, I then realized how damaging this music has the

potential to be. Singing about such topics is one thing, it is our worship and reverence towards such music and themes that is disturbing, its as if only those who don't feel suicidal or lost can get more from those songs on an entertainment level while those suffering with similar issues are in their rooms on the brink. Firstly what was the inspiration for that song (and correct me if I am way off base) secondly what are your thought on the above regardless of your own lyrics?

Eric: I'll just answer both at the same time. I wouldn't say its inspiration it's just more of a feeling. Sometimes I'm just so tired of trying. The things I want to accomplish or want to do just seem to tally up to short-lived moments of bliss. The song talks a lot about time because I feel at times I'm trapped by it. The lyrics might read as having suicidal undertones but really I don't wish to portray that. I have had a few friends take their own lives. I miss them deeply. I don't mean to dishonor them in saying I feel suicide is a cowards way out.

D&O- I saw that you are playing that final Raw Nerve show! Shit that will be a rager, The Ropes are on to, fuck me. This is a unique chance to do a two part question. (cause I doubt this will be printed before that show happens)

Part one- What are your feeling and expectations leading up to the show? Ceremony are playing do they pull an entirely different crowd or is all one big melting pot and there will be a lot of ebay flipping scum there to stock up on Raw Nerve final 7"s and Ropes show only releases.

Eric: I'm just happy to be playing with my friends. I think the show will bring out a bunch of different people which is always great.

Steven: Raw Nerve guys are my friends. I feel very honored to be apart of their last show. But by no means does it symbolize our friendship. I could care less what bands those guys are in, I really just like to hang out with them. All this means is that we all get to hang out at the same time.

Jason: So stoked for the show!

Jim: Seeing Raw Nerve and Ropes with a stage will be a treat. I'm really happy we get to play one of Raw Nerve's last shows since they're good friends of ours. I'll miss their band and it will be a lot of fun to be part of that show.

Part Two-How was the show? Highlights, lowlights and lowlifers?

Eric: Both shows were constant stage dives. There was nothing bad about both shows and if you watch the videos on the Internet you can see it was ignorant as fuck. Lots of people came from out of town and I know no one had a bad time.

D&O- Chicago has a rich history of HC and Punk. What is it like living there? What are some of the bands that you frequently share floors/stages with and who are some that we need to keep an eye out for? What are the general problems facing most inhabitants of that town

(in and out of HC) and what is the outlook for the future do you think?

Eric: Chicago is awesome, both in and out of the scene. Everyone here has made me feel at home. The scene here isn't very clicky at all and there is drama every once and a while but it's stupid and people get over it. I'd say bands that people should really check out are Kontaminat, Shiv and Ooze, and Violent End.

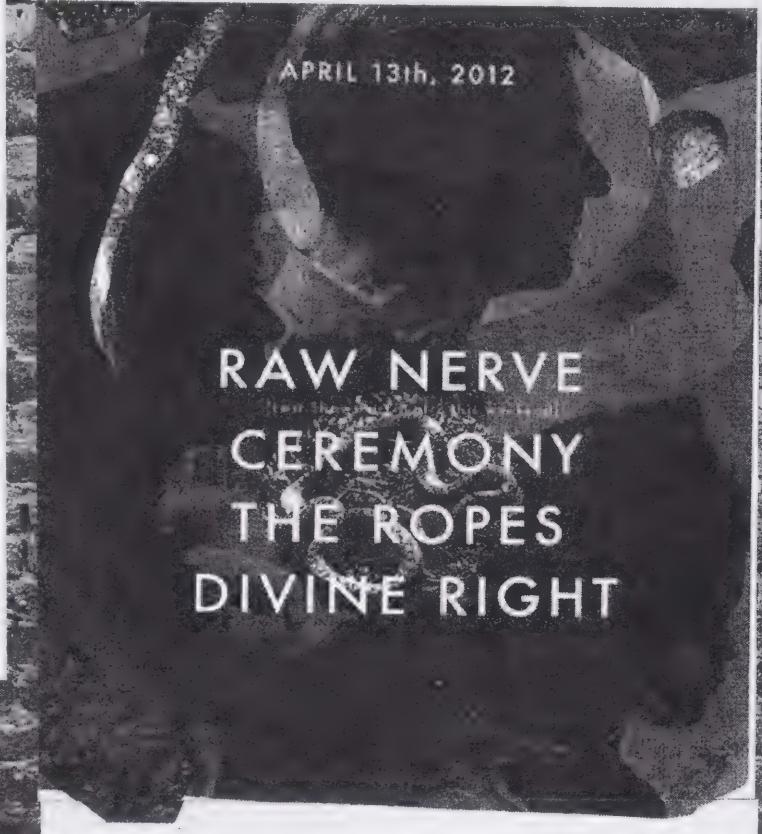
Steven: Eric and I are transplants, even though he has been here much longer than I have, I think I (he does too) have a very optimistic and positive outlook on the Chicago punk scene. I have no real complaints with Chicago and it is arguably the best major-market punk scene in the world.

Jason: Chicago is super polluted, corrupt, segregated, etc. It's pretty much actually Gotham City. The outlook for the future is grim, but that's all the more reason to party. Marks that haven't checked out Manipulation must do so!

Jim: I love Chicago. I grew up in the suburbs, but have been going to shows in the city since high school. When I started going to shows by myself, lots of people were very friendly and welcoming, so I agree with what Eric said. I think Chicago has one of the best hardcore/punk scenes going right now and new bands are consistently starting up to replace old ones. Beyond the bands Eric named, I'd say check out Cold Lovers, Broken Prayer, and Haka. Those bands are all relatively new, but very good and have demos out.

D&O- What's next for Divine Right? Do you think HC bands should even bother with an LP anymore, seriously? Surely the HC format of choice is the 7". What do you reckon? any plans to tackle the dreaded full length?

Eric: We are recording another EP right now. I think the general consensus is not to write a full length. For some bands it works, we are just not feeling it. Nothing else really planned.





NO FAITH

D&O- Lets start with talking a bit about what the catalyst to start No Faith was. All of you have been in other ripping HC bands so was there something different you wanted to achieve with No Faith, maybe perfect something that you have tried before, step outside the box, just have fun with friends, show useless fuckers how it's done? When you think of those first practices now what do you remember?

NF- Well, to be honest No Faith started because at the time, I was living with Sean (guitarist) and we were playing music with each other frequently, him on guitar and myself on drums. Mostly just fucking around, playing stuff that sounded like Om, very rhythmic bass and drum

stuff, but never really writing anything concrete. Sean was super busy, and I wasn't that good at drums (still not!), but I really enjoyed playing music with him. I had never played guitar or bass, but since Sean had a lot of other stuff going on, I just started fucking around figuring if I wrote some stuff it'd be easier for us to get the ball rolling. When Vaccine, another band I'm in started, I really wanted it to have a noise aspect, but that didn't pan out. So it seemed like a cool idea to try and make that work in a new band. I took a lot of cues from watching the songwriting process at Vaccine practices, but beyond that I was clueless. I wrote the whole LP on Seans 1/2 size jazz bass, without an amp, in my bedroom during the month of December, 2009. I made up

this weird tab system to remember everything. I had like, 15 scraps of paper with all of these riffs written down crazily, hahaha. I was unable to actually play any of the songs, besides like, two or something, so I'd just teach them to Sean part by part playing super slow, and then listen to him play them fast and concisely, and make adjustments from there. Once all of the songs were put together that way, Joe (drummer) entered the picture. We only practiced all of the songs on three separate occasions before recording. The practices were just Sean on guitar, Joe on drums, and me listening, making corrections/suggestions hahaha. Ultimately, like any other project, it's just about playing music with friends that's enjoyable to write, play, record and feel a little less crazy at the end of the day.

D&O- Is No Faith a fully fledged functioning band? Many bands get together, record a raging debut like yours simply to get it out of their system and then move on. Personally I like this, too many bands outstay their welcome, existing long after their time is up and end up ruining their legacy. Look at bands like Siege, Infest, Crossed Out, Neos, Koro up against Napalm Death, Agnostic Front, Madball etc. I am a big fan of throwing it in early, any thoughts?

NF- We are in no way, shape or form a fully fledged functioning band, hahaha. Never had a full band practice. Don't have a bassist. Never played live. We are however an 'active studio project' though. There are more records in the works, one already recorded, and no intention of stopping. I think there is a lot of room for growth and creativity and definitely have a bunch of ideas floating around for the future.

D&O- No Faith play powerviolence, there is no two ways about it. This genre is fucking over saturated, there seems to be one band who gets it up against five or six Crossed Out/Infest tribute acts, No Faith gets it. Instead of simply aping or mining a sound or style, the music found on the first Tape conveys the same pissed off disgust that many of those first wave bands felt without sounding rehash, its like you have no other choice but to sound this way. What are your thoughts on PV (old and new) in particular and do you want No Faith to be an antidote to the weakness that surrounds it or is that irrelevant at this point?

NF- Thanks! It's definitely a very 'limiting' genre of music, so to speak. In regards to writing stuff like this, I definitely wanted it to be reminiscent of the classic PV bands, but also maintain something that gives it a unique sound, which is where the noise comes in to play. Crossed out and Infest made really awesome records 20 years ago, nobody else needs to remake those records because they were done right the first time. Its cool to tip your hat to them or whatever but important to establish your own sound. Hardcore can be so fucking boring/underwhelming as it is; to just rewrite the same song by a 20 year old band is lame and boring.

D&O- Also related to this topic is lyrics. There are certain expectations surrounding HC and in

particular PV lyrics. You would almost be disappointed if you didn't hear words like "parasite", "leach", "worthless", "disease" and "rots" etc. Songs writers now have a tendency to simply throw all these into a blender and see what comes out leaving the listener (and most likely the performer eventually) with a hollow meaningless nothing. Your lyrics however manage to circumnavigate this by being relevant while still retaining the level of intensity most want when listening to music with this amount of violence. Who is responsible for the lyrics and was it a conscious decision to think beyond the accepted, what are the inspirations and motivations that fuel those lines?

NF- I think there are 13 songs with vocals, I wrote like 8 or 9 of them, with Will writing the remainder. I can't speak for Will, but for me when writing lyrics, there's no conscious decision about anything. No comparison to other bands or styles etc. I write exactly what/how I feel. The inspiration and motivation comes from a lot of hate, anger, sadness, and disgust with my surroundings and with myself, to be honest. I am not a happy person. Its easy to write about that shit when you feel like garbage all the time. Nothing I've ever written is for show. At the risk of sounding corny, it's all very sincere.

D&O- Also on lyrics, can you go into a bit more detail regarding the song "You are now entering free Derry" I read up a bit about it but I am interested to know what personal importance this event has that resonates within to perform a song about it? It is a concern that events like this are not unusual, the fact that humans can inflict such acts on others will always baffle me, at what point do you think it will all simply become too much to handle and people will begin to turn on those senseless fuckers?

NF- This is a very loaded question but I will try and summarize it and remain neutral as possible, hahaha. My Dad was born in Belfast, Northern Ireland. His family immigrated to the States when he was just a kid because of the violence there at the time. As I became older I was interested in why my family chose to leave, why the conflict was happening, the history, the people involved etc. Its part of my identity as a human being on this planet. I (presumably) exist because his family left and moved here. Two years ago I was fortunate to visit there with my Dad. It was a very surreal experience, seeing where he came from, a first world nation that was in the very recent past a total fucking guerrilla war zone. Not to mention that the logistics of the conflict are civilian guerrilla soldiers (IRA) versus a legitimate army (British Army). On the Irish side, very normal people were engaging in serious violence on a daily basis. I'm not talking about trained soldiers, I mean these people were doctors, bankers, clerks, teachers, housewives. They murdered people in cold blood for their beliefs and then went home their families, work, and school. Some seriously heinous things were committed, by both sides. Anyways, I think it's fair to say that Bloody Sunday, the event in which the song is written about, was the biggest turning point in The Troubles. British soldiers opened fire on a

peaceful civil right march and killed 14 unarmed Irish Catholic civilians in Derry. Point blank, in the back, unarmed and unprovoked. The British government then denied all these allegations, stating that they were firing in self defense, a total fucking lie. They whitewashed all evidence and let every soldier walk free. To this day, not a single person has been charged for what they did. It is disgraceful. Visiting Derry and the Bloody Sunday Museum was one of the most important events of my life.

D&O- I am interested in the cycles of hate, like does playing and listening to music this disgusting, violent and damaging help or hinder ones psyche? Is this a vehicle for getting anger out or keeping it in so you don't lose focus on the realities of life? Initially I thought HC made me a well balanced individual but as each year passes and the controllable urges get slightly less controllable I start to question my choices. Has this ever crossed your mind? How do you see it?

NF- Playing in hardcore bands definitely helps me vent. Its pretty much one of the only ways that I am able to express myself. I remember after playing the first Vaccine show, I thought my mind and body were going to fall apart because of everything that I had just released. 23 years of disgust released in 2.5 minutes. I felt psychotic. Music is one of the only things that is important in my life, it brings me consistent happiness and always leaves a desire for more. More music, always.

D&O- Powerviolence and Power Electronics do have a history together and in many ways compliment each other, the harsh sound of early PV and PE bands sounds very similar in their most base elements. On your tape the two sounds work together seamlessly and give the overall feel of brutality to the release. What made No Faith want to implement this aspect of putrid mechanical noise into your sound and is it something you will pursue going forward? Also, what are some records/artists that you consider essential in the vast field of PE?

NF- I have always loved when PV bands incorporated noise into their sound. Bands like Suppression, Gasp, Bucket Full of Teeth, Man is the Bastard...they all fucking floored me when I first heard them. It was so unique and powerful sounding. Taking two elements of music I love and combining it into one furious sound just seemed logical to me. While I love all the bands I mentioned previously, none of them incorporated noise and power violence in the exact manner that I desired. I'm not sure that No Faith has reached that point yet either to be honest. It's a work in progress but we will always maintain noise in the sound. In fact I'd really like to make it the main focus in the future. I think there is a lot of room to develop a unique sound, while still adhering to the bands origins. In regards to PE artist I like, mostly just classic stuff. Whitehouse, Sutcliffe Jugend etc. Contemporary stuff, I listen to Country Club, White Hereosexuals, Werewolf Jerusalem. I dunno, I don't have some secret obscure artists to name drop or anything, hahaha. I wouldnt say that I am "into" PE.

D&O- Will Killingsworth is a bona fide legend, no two ways about it. He has made such a huge dent on the HC world that I have grown up in, playing his part in so many vastly different bands that is has made it impossible to simply focus on one style or genre. To me he is the epitome of hard work and consistency. Can you tell me a bit about what it is like playing in a band with him? I don't want to sound like a fan boy or something but honestly it is hard to not be overawed by his achievements. Your thoughts on this?

NF- Playing in a band with Will is great, he's one of my best friends. He always pushes himself/the band, and I think that really shows in his songwriting. Being in a band with him has taught me a lot of valuable things that I am exceedingly grateful for. Sometimes it can be overwhelming hahaha but overall it's a total fucking blast. His involvement in No Faith is much different than Vaccine and other projects though. While he's in the band, he doesn't partake in writing any of the music or noise. He is absolutely vital with his recording/engineering abilities and concepts for No Faith though. This band would sound so absurdly different without him behind the mixing board.

D&O- I saw that the Tape is going to be released on vinyl by Painkiller records, tell us a bit about this. I have a feeling that pretty much anyone who has the tape will buy the vinyl version also (I know I will) which leads me to the obvious question of HC records as collectors fodder. We are in the midst of an ownership frenzy where it is a sign of status and pride to hoard the most goods, find an obscure demo and it must be yours it is irrelevant if you listen to it as long as you can post a link on your blog or tumblr of it thus crowing to the world about your achievements, I am not above this, I do a fucking zine! and a blog related to the zine (no download links mind you, I don't support that in any way) but I still feel disgusted about what I am an active part of even though I am attempting to do things differently and respectfully to the bands I fucking love. Tell me a bit about how No Faith sees the HC climate in 2011?

NF- The whole collectible limited shit is just that, shit. Sadly it's a part of our culture, always has been, and always will be. The tape was released on my label, Red Room Records. I made a bunch to have on Vaccine tour this summer to help spread the word of the band. The tape is the unmastered version. The LP is coming out on Painkiller Records, as you mentioned, and was mastered at West West Side by the magnificent Alan Douches. The LP is the same recording as the tape, but vastly superior in sound.

D&O- Has No Faith performed live? If so tell us about it (I imagine it is fucking raging) if not tell us about any plans to do so.

NF- As of right now, we have not played live. There is a part of us that wants to, and then another part that realizes the reality of how much work that would take, hahaha. It's very possible that it could happen someday and personally I'd really like to, but there are no

solidified plans for a live show at the moment. It would require an enormous amount of people, and a lot of practice.

D&O- Lets wrap this thing up. Thanks for taking the time to do this. Can you finish with any relevant info surrounding No Faith and any other projects the members are involved in? any thing else we NEED to know about please end with it, movies that need viewing, books that need reading, records that require listening. Thanks.

NF- Our LP will be out in January of 2012 on PKR, and beyond that at least one 7", hopefully two, later in the year. Wills other band Ampere just released an LP, and Failures has their 2nd LP in the works. Vaccine also has two records coming out in 2012. Sean is in Hoax, and they've had two records come out this past year and are releasing a 3rd soon. Joe has a new band called Popular Music that just released a demo. And Jack who is playing on the 7" is in a band called Skvl that has a demo out and is working on a 7". Also both Will and Jack are in a new band called Won't Belong that's SSD styled hardcore fronted by Meghan from Ampere. Their demo just came out. In regards to movies, I've been pretty out of touch with film for a while; I don't know that I've watched a single movie that came out this year? I did religiously watch the TV show Breaking Bad though. Books, I just finished "Infinite Jest" by David Foster Wallace, I highly recommend it. Prior to that I read the four books in the "Rabbit" series by John Updike which is amazing and also highly recommended. I'm currently reading "A Void" by Georges Perec, the whole book is written without the use of the letter E, it's pretty fucking wild/awesome. In regards to records, I'll try and stick to 2011 releases that I have listened to repeatedly since their release.

Total Control - Henge Beat LP
Royal Headache - LP
Household - Items LP
Scapegoat - LP
Sleetmute Nightmute - Night of the Longknives LP (2010 but whatever, killer record!)
Chelsea Wolfe - 2nd LP
Brown Sugar - Songs of Birds & Racism LP
Low Threat Profile - LP
Obits - Mood Standard Poor LP
Teenage Panzerkorps - German Reggae LP
Pig Heart Transplant/The Endless Blockade - split 7"
Post Teens - 7"
Sneeze - Grandma in the Trenches 7"

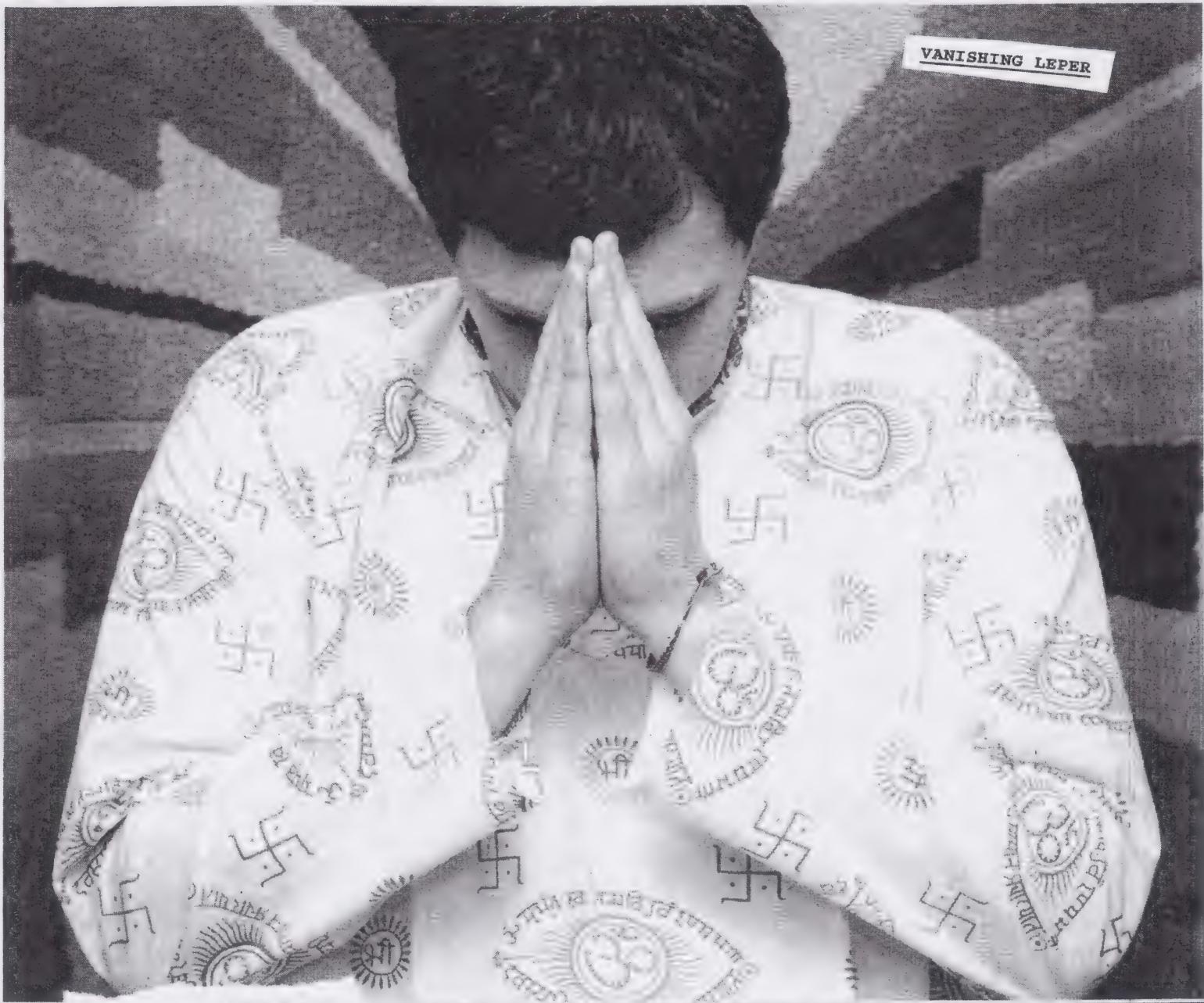
And probably a bunch of other stuff I am forgetting.

NO FAITH-DEMO CS

A fair chunk of this here fanzines back catalogue has been devoted to the tome of PV, most times when I think of good, solid HC I either think of raging shit or PV, to me PV is HC and HC is PV, there really isn't much of a distinction between the two, yet I continually feel some deep infestation bubbling and eating away inside until it eventually rises to the surface as a need to differentiate the two in my own mind. I am positive Infest or Crossed Out had no interest in genre defining when they went

out to their garage during half time on Friday Night Football to unleash their aggression towards the opposing teams possible winning score at the time, they would not have been fumbling around trying to create some new buzz word to sell their record or tape or hype their upcoming show in a pizza parlor. Those bands (and many, many more) play HC and it was the little insecure knobs (me included) who grew up on screamo that feel some need to slap a (ham) label on everything. What is it about the human need to label and define every little thing until it becomes a mere category or subtitle instead of its own breathing entity? Why can we not just accept what we hear and decide if we like it or not based on taste and enjoyment instead of what class it is lumped in with and whether or not it will be deemed acceptable when standing around mid show (at a show with all similar sounding bands blending into one another creating one big pot of bland, tepid stew mind you) talking about what demo tapes you have acquired that week via whatever soul destroying, demeaning ways possible (sitting for days pressing F5, sending numerous begging emails as if you are a soldier being held captive and your life depends on owning that home dubbed tape) it has all gotten a bit much really, and yes I understand the irony here due to this contradictory musing appearing in a zine that has numerous issues devoted to separate topics throughout its underwhelming and self indulgent lifespan, but I see this as an integral part of my journey coupled together with trying to understand such petty differences that we ourselves impose on ourselves and how in the end it all boils down to naught.

On paper No Faith seems like the PERFECT band, harsh, brutal HC with a pedigree of members akin to the breeding lineage of my prized Pomeranian Chief, but just like my dog being a bit of a dim wit despite his royal background, sometimes that which seems magical on paper doesn't always correlate to great things in reality, this is why I was initially wary about this band, too often this past year I have jumped on a record or demo only to be unimpressed or just bored, No Faith crushes any and all questions about their ability to lay waste as the first ear destroying PE styled intro greets your curious mind, this is punishing HC, sounding like MITB fighting Napalm Death or Siege, or for a more modern comparison Scapegoat on a split record with Pleasure Ground era Prurient where the two sides melded together creating a monstrous one sided mixture band. Nothing here sounds forced or contrived as could be the case when a pairing together such as this occurs, I like how Bucket Full of Teeth was mentioned in the interview above, that band marked an overlooked and somewhat forgotten milestone in the fusing together of sounds and it seems natural that a band that spawned from initially jamming out songs akin to Om could eventually morph into a destructive, unrelenting killing machine such as this, much in the same way certain members of this cast have done before in previous bands and projects, No Faith sees a group coming together to play what comes natural and exploring their ultimate realization of sounds. If you missed the Tape I strongly suggest you get the 12" version upon release to hear a perfect combination of hate and disgust.



REVIEWS

VANISHING LEPER-S/T LP

When you hear that Jordan Darby (Dry-Rot) and Justin De Tore (Mind Eraser) have teamed up and recorded an album called Vanishing Leper you will be forgiven for being excited. Dry Rot have consistently been one of the best HC bands of this century and Mind Eraser will forever push the boundaries of what is acceptable for brain leveling Power Violence. So when you hear the Christian Rock that inhabits the grooves on this here record you will also be forgiven when you double check that some world music wonder hasn't been slipped into the non descript black sleeve by accident. With both members on opposite sides of the country this recording was more a test of faith, trust and endurance. Each part was recorded by one member then sent to the other for their contribution until all the pieces aligned and the 7 songs found here were completed. It is no secret that these two have a strong relationship with god, and I will possibly show my ignorance if I try and break down their

beliefs here so I won't even embarrass myself by pretending to know the difference (or similarities for that matter) between God, Allah and Krishna, truth be told I have spent far more time reading up on Satanic rites and his warped followers in my quest to gain a more sound understanding of BM than I have reading the bible so excuse me in my ignorance. I will however say that I found far more to relate to in the passages found on the Vanishing Leper lyric sheet than I ever did in the Satanic Bible. I spent a lot of time and made a lot of noise about not believing in anything religious for some time, but when you read Darby's lyrics as they accompany these beautiful, emotive songs it is hard not to find a sense of peace and understanding within, and when the middle eastern flavored (is that racist?) sitar comes in you do start to wonder if you were wrong all these years, wrong about what you ask? You never had a firm belief on anything; shit the cut and style of your underpants changed depending on which one

your hand found first in the drawer each morning, but the wonder is still there, and that is the beauty of this album, it may occasionally sound like that 90's era Revelation Records stuff (you know, Texas is the Reason and Sense Field but better, and if you knew how much I LOVE Sense Field you would rush out and find this now) mixed with some psychedelic drug scene when Manson meets that poor sap from the Beach Boys, but it doesn't try and persuade you to think any differently, it simply exists and lays it all out there for ones minds eye to make its own decision. Deceivingly brilliant, mischievously devious or blatantly honest. You decide.



MIGRAINE-FOUR HUMORS 7"

It is a truly wonderful and magical moment when you finally realize just what it is about HC that you like the most, this is that moment when you have heard one too many lifeless, straightforward d-beat bands, or two too many emotive screamo bands aping Portraits of Past, the definitive moment when you hear a guitar part that sounds like Blitz but it isn't in a Blitz song and you wanna fucking throttle the fuckwit who thought it would be a good idea to include that in a "anthem" of their own. I haven't been paying much attention to HC lately, records have usually been out for some time before I break down and buy it, so this moment of clarity has come slower than it possibly should have. Migraine play the exact brand of HC that I want to listen to, this

is fucked up, blown out, insane HC, it isn't weird for the sake of being weird like I think that Brown Sugar LP is, this is legitimately odd people playing demented HC. The four songs found here, on what I have heard may be their final effort, are full to the brim with violent outbursts, off kilter throat stomps and a vocalist who takes unique by the ears and fucks the living shit out of it. With a record like this in your collection it makes it all the more easier to finally dispense with those meaningless soldiers that you have kept over the years to fatten your collection out for those opportunistic photos of your "crib" on a voyeuristic forum somewhere, you know the one, the ones with lots of photos that are out of focus just enough so we can't quite tell who those masses of LPs crowding the shelves are recorded by. Migraine is the great holocaust all our record collections needed, a World War III of the record hoarders' arsenal so to speak. I say bring on the cleansing.

THE FLOOR ABOVE-2011 CS

THE FLOOR ABOVE-SOME LIFE CS

Now I am gonna be honest here, I buy a fair bit of stuff, sometimes I get a shitload of things crammed into my PO Box, other times I wait, and wait for packages that can't come quick enough. I had been experiencing a particularly slow week of goods receivership when the yellow envelope that these tapes were contained in arrived. Assuming it was some dodgy Xeroxed NSBM tapes I eagerly ripped the top off only to be heavily deflated by these poorly manufactured (and consider what I was expecting) tapes. Unsolicited stuff for review is not my favourite thing to receive, this is most likely more to do with the fact that I have become extremely picky about what I buy, and also I feel an obligation to review said items. I have actually had quite a few bands complain to me asking why their shitty record wasn't spoken about in one of my issues, to which I either ignore or state that I only review things that I feel strongly about, this zine is not a street press, it does not exist to advertise other bands, I only write about things I want to write about and if I did otherwise I would be cheating myself and those bands that I do choose to have in these pages.

So that being said I will talk a bit about the tapes in question. Rarely does a band out of the blue, arriving at my house without want or need impress me, The Floor Above have a terrible band name, I hate it, their logo looks like a scribbling on a pencil case, yet underneath all this mess hides possibly the best HC I have heard in a long, long time. I was captivated from the very second the music started, the songs are short, sharp, violent bursts of energy (I was gonna write "youthful energy" but have decided that youth has nothing to with it, this energy comes from within and exists irrelevant of age) this bands remains outside the fringe, they have no interest in covering everything in a layer of distortion and filth, or packaging their tape in a tip-on style box with wax seal and carbon paper etchings, they are playing HC the only way they know how and for that they are pure and original. Each tape is over before you know it, the songs rage on with the same furiousness I felt the first time I heard Blood Visions or The Intern while sounding NOTHING like either of them, there is a brief mid-western feel here ala Die Kreuzen,

but I only mention that out of a desire or attempt to make you hunt this thing out really, cause honestly, without regular posting on the Jerkbooth (RIP) or shows with Ceremony how in the fuck will anyone hear about this band? And guess what? I have a strong, distinctive feeling that these knuckleheads don't care. This is not for you, it is not for me, they play HC out of a plain, basic, primal need. This tape marks their time here but if no one heard it it still happened. It is like hearing these tapes has helped me rediscover HC, I had almost given up on its bloated, fly ridden corpse, everything seemed rehash, tired and bland, yet the arrival of these tapes reminded me that there is most likely hundreds (oh okay, maybe tens) of bands out there banging away in futility with no desire for critical acclaim or status, they simply want to do it cause it is in their blood, that is HC, and that is what initially sucked me in, the fact that anyone can do this, not trends or ebay prices. HC is about doing it yourself with no regard for the norm and The Floor Above does exactly that. Change your name. HC lives.

RAZORXFADE-S/T LP

Today the ponce behind that whole "Kony 2012" thing was arrested for wanking in public while he was on the terps, Jason Russell's handsome mug has been plastered all over the news with varying opinions and criticisms being leveled at him which in turn found him defending both himself and his cause to bring down Joseph Kony. Strangely and unknowingly every time I saw a snippet of this story I thought of Razorxfade, it most likely had something to do with the cover art of their two releases being adorned with Ugandan children in varying stages of distress, but after listening to this savage LP AND the attention bought upon this heinous warmonger Kony by some wanker the whole thing finally clicked and I understood what the song "Invisible" is about...finally. This zine has steered away from politics and that isn't gonna change anytime soon, I do however wanna talk briefly about this stark moment of clarity, I think that Razorxfades approach to the Ugandan born problem can be seen in two ways, the first school of thought makes me feel that they have failed in their attempt at bringing the plight of the invisible children to the forefront due to the fact that I have listened to this record numerous times and never gave those poor stolen fucks a second thought, the second train of thought is that Razorxfade have, in a roundabout way, opened even more peoples eyes in conjunction with the whole "Kony 2012" poster fest, had I not felt some correlation between this record and that slick uni-grad motherfucker Russell I surely would have never given the mistreated children of Uganda another thought, and on that note I moved on, no money donated, no poster glued to a middle aged woman or wall and most importantly no conversation engaged in at the watercooler over the relevancy of this topic in a day where pretty much everyone is fucked and its merely a matter of time until we all implode in on ourselves. So in conclusion, both entities have failed, either that or I am truly numb and insensitive, your call.

Razorxfade have returned after a vicious Demo to ravage your senses with 13 or so minutes of loose, raging, world conscious leaning HC, SxE has found a deeper and more personal meaning

within me lately, I feel stronger and more proud of it that ever before, I also feel sicker towards those that partake and even feel pity and sorrow for those weak scum that know no other way, Razorxfade seem to have a similar approach to the edge, it isn't about chest beating or beer in hand slapping, instead they worry about how walking the edge effects them, how it makes their lives more meaningful and productive and that is why this LP rules, sure the blistering HC helps but in the end if they were screaming about friends breaking edge or other fair-weather topics this would simply pass me by, instead it goes in there besides Vaccine and On Parade as perfect contemporary SxE records while No Tolerance and Waste Management get strangely forgotten.



BLACK AGE-DEMO CS

Richmond, VA is a fucking proverbial hot spot for ripping HC with a severe tendency for speed and snot and Black Age are no exception, rampaging in with a Mach 3 D-Beat this putrid, grainy B&W covered demo stomps on the competition and replaces Direct Control as my favourite band from that town. This Demo has the exact amount of vicious hate, slashing guitars and rabid vocals that makes me want to hear what they do next, after all that is the point of a Demo, is it not? Too often the Demo is the superior point of a bands life and you can pretty much write off the rest, I have a feeling Black Age are gonna defy that due to these songs leaving a smidgen of room left over for improvement while still being ripping enough to make you want to go out of your way, log off the internet, fill your dogs water bowl and brave the mean streets to head to their next show and shirt front this screaming frontman while he stumbles over the floor, dripping sweat and dribbling a mixture of blood and saliva. Get loose.

FLESH WORLD-PLANNED OBSOLESCENCE CS

My attention and coverage of Australian HC has slowed to a crawl over the past few years. Once I eagerly sought out every record and tape that was shat out from my sunburnt country out of some futile attempt to stay grounded and support my local fly swatters, but you know what? HC is AMERICAN plain and simple, I know different strains exist in Japan, Finland, Germany yadda, yadda, yadda (American sitcom reference there for you) but I don't give a fuck, I really only worship in the temple of USHC and have found all other attempts unfulfilling (with the exception

of Canada but c'mon you could throw a dingo and hit American soil) This music started with Black Flag (fuck anyone before) and will die with the last band I hear spitting out vile, life hating anthems while lying on my deathbed, end of story. Flesh World play USHC and live in Melbourne, VIC, Australia, this gives them a free pass into my ears as they smash glass and retreat within themselves before punching those hornrims off your face and bending your fixed gear over their head. This tape fucking rules, it is everything I want from an American HC band, except it's played by smog filled city dwelling racists (all Australians are racist...fact)

And yes I understand the irony of my coverage of a music based in a country I have visited thrice, and I fully appreciate and respect any and all fanatics that will never read these pages due to that fact. God Bless America.

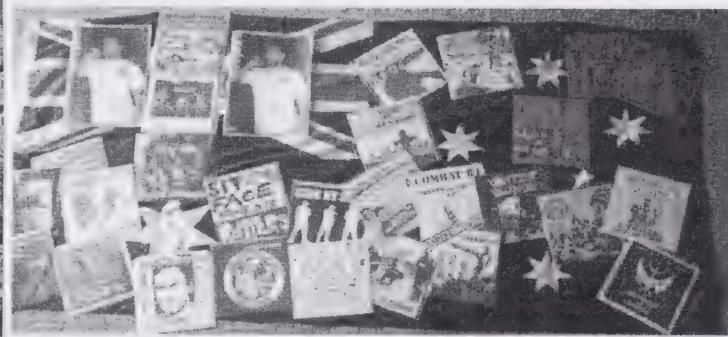
IRANIAN HOMOS-FAGS FOR ALLAH 7"

Americans are an ignorant bunch, on my trips there it became painfully obvious that most have very little interest in what lies beyond their star spangled shores, many will never leave their home town, most eat pizza safe in their belief that they are supporting American cuisine and all consider television shows like The Bill or Neighbors as documentaries, hardly anyone I came across guessed that my accent was Australian, with the top guess being South African and the oddest being French, one Yank even asked me if Kangaroos bounce down my street (which I replied yes, I almost hit one the other night) and then they followed up what they considered an extravagant question by probing further and seeing if those same marsupials enter the supermarket? What the fuck? Yes they do, in a zip lock bag in the freezer section you nonce. I guess when the entire world hangs on your every move, worships each shitty movie shot out from Disney Studios (with the exception of that recent Sci Fi debacle John Carter) and name their children after states (Nevada, Arizona, c'mon what happened to Edward and James?) What do you expect Yanks have the right to bear arms in their bedroom dresser, have two isles of breakfast cereal, keep bright yellow cheese in a pump bottle and drive on the wrong side of the road. Iranian Homos understand such privileges that being American allows and they have recorded a batch of rabid, KBD styled odes to the overindulgence that has become the American way and put it on one side of a piece of plastic that will no doubt end up in landfill. This is their middle finger to the world, their uneducated tirade in the unemployment line while they see "aliens" working "their" jobs and their burning cross on a nigger's lawn. Iranian Homos want you to go back where you came from. Now.

TOTAL ABUSE- PRISON SWEAT LP

Total Abuse bow out of this world with one final blow to the temple, this disgusting mess of disturbing self hate by the way of crawling across the bathroom floor after taking too many amphetamines styled HC is the perfect example of a band at their peak, Total Abuse never put out a shit record, each release improved on the one before it and together they have created a mass of work that is both puerile and damaging. I honestly didn't think they could ever top their past full length Mutt, that album is one of my all time favourite HC records, with its seething,

white knuckled rage and memorable, foot pounding songs, I put it alongside the greats of the genre, Prison Sweat however not only tops it, but eclipse all previous attempts by lurching forward like a completely different beast altogether, sure the hate directed inwards is still there, the songs here seem almost resigned to the fact that they are fuck-ups, Rusty actually seems bored by such a fact, it's as if he has heard it all before and he is fed up with the same accusations being leveled towards him and his band time and time again, it's as if he is saying "is that all you got, really?". Maybe Total Abuse needed to move on, and instead of solely focusing in on those things inside them that made them shitstains they have peered out from the beneath the porcelain bowl between heaves and taken a bleary eyed look at who is watching and judging them. Prison Sweat is a bold move, not because it sounds vastly different, cause it doesn't, you can instantly tell it is a Total Abuse album, the guitar tone is intriguingly similar to later period Flag as are brief moments of Rusty's hoarse shout, but they don't ride on Ginn and co's coattails at all, those moments that sound like Rollins berating Kira last just long enough to make you wanna pull out your unlistened to copy of "Loose Nut" before they turn back on itself and pummel your senses into oblivion with intolerant neglect and an undercurrent of loathing, Prison Sweat is bold because it just might be the best P.E record made without any Electronics being used, and I may be mistaken there but I am assuming the final parting shots heard in the Neanderthal swinging closer of the same name are in fact the guitarist throwing his instrument against a wall instead of a Breathing Problem styled outburst. Best record of the year, easily.



CHUNKS- ISSUE 5 ZINE

The fifth installment of this vocalist obsessed Australian Fanzine hits hard and fast between the eyes, it is no secret that the most important part of any band is the frontman, their ability to dominate the stage and impose their presence is crucial in maintaining or building a bands credibility and vigor, Chunks understand this fully and pay homage to the microphone wielder with each successive issues front cover, these cover photos somewhat belie my feelings towards the crazy and over the top nature of HC by often seeming bland and boring, but I am sure that is the point, HC is not all about busted foreheads, crew sing a-longs and slobbering overweight drug fueled violence, the stills that are used to adorn the front of this Bridge 9 forum loved zine show the front men in control and standing strong, which is the perfect introduction to a zine such as this. Chunks has slowly gotten away

from me, once I could pick up an issue and be reasonably in tune with the bands featured, I could read the reviews and agree often on points while respectfully understanding others. It is obvious from Issue 5 that the editors of Chunks have no interest in broadening their musical chops within the context of their zine and instead they have set about finitely honing in on the smallest bands within the SxE, no frills, no hype scene, this is in stark contrast to my zine and for that I feel a bit odd, while I seem intent on searching, dissecting and dissolving the bond between myself and a set of goals or rules Chunks are intent on remaining true to theirs, almost pigheadedly. All that aside issue 5 is an essential read and insight into something which I occasionally forget still exists, it is like a tree falling over in the woods making no sound, when you pay no attention to certain forums or zines or people it just fails to exist for you, it isn't any less relevant or great it just isn't the be all and end all of your life, yet when you pick up this feather light stack of sheets (don't read it in the bathroom as you might confuse it for a sheet of dunny roll, its that thin!) you are transported back to when x'ing up your fist was paramount (I still never have) and 4 sided printed tees are God. This issue features interviews with bands I have never heard of (and I don't just mean "heard" I have actually never even heard of these bands) Stick Together and Night Birds alongside a reprint of some Demo release only relic band called Enuf. The true wit is witnessed in the Movie reviews (Sir BSN is a movie NUT) and the essential "Sick of Talk" page which compiles all the classic on stage banter from legends of old and new when they had a few seconds to kill while Stigma was tuning up or Porcell was punching his girlfriend out.

INVERTED FOREST- ISSUE 4 ZINE

The letter that accompanied this issue of the South Australian based fanzine alluded to the fact that Richard had in fact ceremoniously destroyed all the work he had originally done for Issue 4 and instead sat down and wrote what we now see as the fourth entry in a confused, wrought with self doubt and ultimately unhappy volume of work. The first time I read this issue I felt a bit confused and non-plussed, DX's Distort has done a similar style of long, rambling examination of HC and his feelings towards it in a past issue, so Inverted Forests attempt at pretty much the same format was always going to pale slightly in comparison to those lofty heights. Going back to this zine at a later date however shed a whole new ray of light on not only Richards values and ethics which in turn will shape future issues of Inverted Forest but it also highlighted to me fully the similarities between myself and Richard, maybe I didn't want to admit that I was actually as negative and down and out as I believed Richard to be, maybe I was just struggling with some of the difficult words that he uses (I only just scraped through year 12 at school and I am pretty sure Richard went to university) but when I re read this essay from start to finish again I felt relieved that there is in fact others out there that share some of the same visions towards HC as I do, in particular the eradication of fun from a music style which is built upon hate and disgust and his disdain for the vulgarity of crews or cliques or groups and how they will often let terrible

music slide in the name of friendship. These weaknesses are clear and abundant and I have touched on similar subjects in past issues so to read someone else's thoughts on a topic that rings true all too often to me coming from a run down shitty sharehouse in a completely different one horse town out in bum fuck nowhere is quite refreshing.

Inverted Forest #4 is possibly my favourite effort of Richards if not for the sole fact that he tried something new and foreign to him, this is a guy who openly admits to serious, mind crippling bouts of anxiety and self hate, so for someone to burst through those barriers of doubt and print and distribute copies of a zine that is so bare bones and opinionated in an age where online blogs with the ability to delete and close portions at whim reign supreme is truly commendable. Sure the thing is a bit ram shackled and underdeveloped, sure it finishes abruptly as if he simply ran out of power on his Aurora (or whoever provides the power to his town in South Australia) card and of course it is littered with typos (aren't all zines) but at the end of the day it stands out from the sea of interview, review, photograph of a dark lane on the cover zines (which mine is clearly a guilty member of more often than not) and for that I am very interested in what Richard will do next.

DEFILE- DEMO 2010 CS

Sleeper of the issue right here. This little fucker sat unlistened to for over a year, I actually could have been watching Homeland and ducked into my room and got through it in a fucking ad break its that short, 7 songs in 3 minutes, and unlike the forgettable nature that time constraints such as that usually offers up, Defile instead play memorable, ripping HC which pays equal attention to what is going on in YA camps and some snottier punk squats that I know nothing of. The coughing fit which rounds this putrid mess out caps of the filth perfectly, this is ugly, dirty HC which defies trends and hype by simply being great and relevant in a time when you usually need a tag line or selling point to move your new release out of your stinking bedsit. Essential.

FAMILY ENEMA-S/T 7"

I have found myself gradually moving away from Female fronted HC bands over these past years, once I rabidly ate up anything with a stinking feminist barking out inhumane lyrics over pummeling d-beat out of some misconceived notion that letting "them" feel accepted would in turn help me feel more at home amongst the patch clad elite and tofu sniffers. I am pretty sure the Such is Life Fest in Melbourne was a line in the sand for me in helping me understand just where I belonged, I distinctly remember being chastised by one band members partner because I had referred to her as his girlfriend and then went on and referred to my wife as, well, my wife, I stared at her with complete confusion as if she had asked me what the Pythagoras equation of pie was or something and right then realized that I could fill my ears with all the fem-nazi shit on this earth and I was still going to remain a male chauvinist pig, just like I can listen to every Jew stomping Germanian land worshippin NS band out there or wallow soberly in a Drug fuelled sex orgy ode and still come out largely unchanged, I am who I am and we are who we are. If you are

going to place such strict rules on each and every interaction you have with other human beings you will find it very easy to see anyone as racist, intolerant or sexist. I am safe in the knowledge that I love the women in my life and without them I would be a poorer individual, beyond that I have no real point to prove or axe to grind, the hypocrisies I saw played out on that bush bash weekend by not only myself but all those dread locked Amebix loving dickheads confirmed that I enjoy the music they play and the music alone, I appreciate that these musicians feel strongly enough about world peace and not wearing leather (!?) that it helps them create crushing, chest caving d-beat but never the twain shall meet (me and them) again. So with that in mind I approached this 7" with great trepidation and an instant bias, any fallacy I may have had that this was going to be bland, generic, by the numbers, female fronted HC is blown out of the water as soon as the needle hits the wax, this is degrading, putrid, oddball madness, it runs the gamut from crust, PV, mysterious guy HC and every other little sub genre in between while never sounding strange or forced. The vocals range from hoarse shouting to quirky spoken word and everything sits comfortably uncomfortable alongside each other making for a great batch of songs that most, ignorant, selfish, don't do the washing up often enough males will never even bother to give the time of day. Our loss.

BAD NOIDS- TICKET TO MARS 7"

With these four songs Bad Noids have solidified Cleveland as the one stop place for degenerate HC punk, not that it really needed any further clarification after H100's, Nine Shocks Terror, The Inmates or the fucking Darvocets destroyed any and all semblance of HC punk being a place for the boring and mundane. It's just where I feel like some of the bands that those dudes above have gone on to either be in, or continued to play under using the same old monikers (Cider and Brainwashed Youth to name some examples) of have become merely shadows of their former selves by simply wheeling out the same tired jokes on each poorly executed 7", Bad Noids have somehow tapped into the exact same aggravation, agitation and isolation that spawned those early ragers from the rust belt without resorting to mind numbing, drug referenced gags. These four songs are full of teenage hate and juvenile insanity, the kind of music that can only come from an excessive amount of alcohol being consumed after it was stealthily lifted from their parent liquor cabinets. These are the jams of people with nothing to do besides listen to "Young, Loud and Snotty" while sitting in a dirty beanbag before trying to emulate it with even shittier equipment and a harmonica. Irreverent lyrics avoiding all the clichés found on most 7"s that appear in my PO Box these days all delivered with a snarl and spit of a spindly, death bed bound mid twenty-something round this ripper out, truly ridiculous and insane HC punk that is the ideal pick me up after continuous bouts of metallic tinged hatecore or floor starring shoegaze. This rules.

BOSTON STRANGLER-PRIMITIVE LP

Primitive delivers an authentic 80's chair-shot to the face to all those blown out, noisy overthinkers tinkering with pedals and growing their hair out. This record has forgotten years of

progression, growth and acceptance and proceeded to reduce HC back to its aggressive, ignorant bare chested knuckle fight by way of Slapshot, Negative FX, SSD and Last Rights (I am sure there are more classics that I am missing, if you want a more succinct description read the next issue of Chunks) self.

I was gonna try and circumnavigate the multitude of ridiculousness that has plagued this release, I think it has not only overshadowed this monster of an LP completely but it has also shown that no matter how hard you try, 2012 kids will be just that, kids. Today we all feel like it is our God (Choke) given right to own this and/or criticize it due to some misguided notion that if entire blogs are created around finding a copy it must be shit. Will the four panel print t-shirt sportin New Balance wearin fuckstick gain more from this record having paid \$60-\$70 for it? Will the overweight turd bidding high on Ebay for that X-L shirt even listen to the band he proudly supports on his over bloated, wobbly chest? I can't answer that, and if I could I would most likely get it wrong, HC is full of impotent nerds who write zines, do tumblr and worship Boston HC, Primitive is their manifesto for now as well as being the crutch for everyone to hang all the evils of HC on. Ultimately though we are all missing the point, and the point is that this is Boston, NOT LA, and in Boston posers wear cement shoes and swim with the fishies, don't fucking pose.

RITUAL HATE-LIVE RITUAL I 3" CD-R

FAEKAL OMSORG-POOPMASTER SHITSTORM CD-R

My tolerance for ear shattering noise core is not quite what it used to be, where once I could tolerate high volume impact for extended periods of time, I now find that I need to approach such brain damaged noise with more caution. I usually ease into it by preparing with some powerelectronics (usually from the elite Posh Isolation camp as they are more subdued and held back) and then just before I go to bed for that nice, resting sleep (replete with a high pitched buzzing sound exacerbated by the eerie silence of my ear against a pillow) I pull out some fierce and juvenile noisecore ala Anal Cunt, Warsore or Arsedestroyer. Tonight, on the eve of my return to work from two weeks of doing nothing I pulled these two donated home made CD-R's off the shelf not expecting very much (I was 50% right) I wanted something that would put a full stop to the joy of waking each morning and getting my day started at my own pace opposed to that dictated by a roster, I needed a final bow out from the good times and these crummy looking packages looked fit for the job.

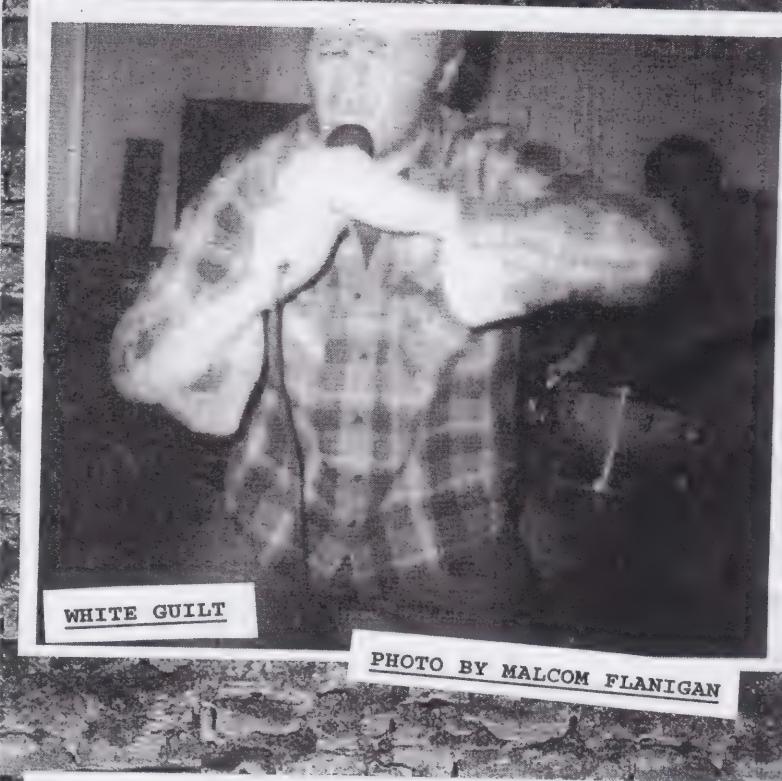
Ritual Hate starts off with an instant cringe inducing piercing right to the brain, the kind that makes you lunge for the volume knob as you say goodbye to those hearing particles that will never be used again. This 3" comprises of three separate improvisational recordings, there could be over 100 tracks on here, or 3? It is impossible to tell; there are stick clicks, low end vocals and high end squeals all fused together with some of the most unrelenting, punishing noise you're likely to hear generated by three men. This is pretty much as good as noisecore gets, it is raw, short and to the point, each composition has a life and death of its own and we the listener get to witness its tumultuous existence along the way. The vocal

delivery reminds me of Orchid/Bucket Full of Teeth, and if you know me at all then that comparison there should be considered as high fucking praise, the way they are forced out, heaved from the lowest depths of his being make them urgent, passionate and full of fervor. Ritual Hate have decimated the competition by doing what comes natural to them in this dirty, fucked to the back teeth world and this limited to 50 copies CD-R is a testament to what can be achieved when you watch too many gore movies and listen to too much Crossed Out while taking amphetamines and watching the world crumble around you on the news channel.

Faekal Omsorg on the other hand is trash, completely derivative, unlistenable garbage. 23 minutes of this boring, pathetic, shock laden tripe was too much and I only made it through 9. I am writing about it here because the guy who sent it to me seemed quite adamant that I fulfill my end of the transaction that saw him receive a zine I put hours and hours into while I received this fifth graders joke gone wrong. How these guys have somehow done 5 albums prior to this is simply beyond me, honestly, enough is enough, the world is sucked dry of resources as it is, we do not need another puerile attempt at degrading women, children and animals, do we? Haven't Anal Cunt cornered that market just before shooting heroine while getting a blow job? If this at all sounds interesting search the Glenorchy Tip cause that's where my copy ended up.

THE ROPES-DEMO II 7"

The hard to get tape release which also happens to be their best material to date so far gets the attention and format it deserved all along. Released for Record Store Day 2012, a day which sees nerds, addicts and grandmothers of nerds and addicts alike line up around the block in a misconstrued notion that supporting your local record store for one pitiful day each year is enough, mentality like this only showcases how hung up on hype we truly are. The fact it takes special presses of records with alternate sleeves, extra songs, represses of lost gems or box sets of shit you don't really need to get people off the internet bigcartels and digging through the crates at your local, close to bankruptcy (with this day edging them even closer as they order up big across the board to provide exceptional customer service to those that "support" them) store is the surest sign I have seen that we are indeed fucked. Every day is record store day, every day that those poor fucks swing open the doors in the morning and count their meager tills at night after listening to your bitching and moaning in front of the counter as you can't find "that record with that song on it" is record store day, this is a way of life NOT a "live for a day" event. The Ropes Demo II further cements this bands intent on ignorance, these 5 songs are middle aged fist fights for those that forgot what is cool and acceptable long ago. The music The Ropes play has no interest in trends or hype and in doing so they unwittingly inspired countless others to regress into themselves in a search for intolerance. Their covering of Down in Flames by legendary snotters the Dead Boys defies classification and serves to show just how little they need to prove. Easily the most intense, demented and raging HC record of the year so far, honestly head caving and degradingly chest breaking, this is the sound for the lowlife legion.



WHITE GUILT

PHOTO BY MALCOM FLANIGAN

WHITE GUILT-S/T 7"

I can fill my ears with racist Klansmen claiming holocaust denial while hoping for a new era where sub humans are eradicated and white ignorance is king, or I can continue to watch degrading porn where seemingly drugged women are treated like pin cushions before erasing the browsing history quicker than the deed that was done just seconds before it, I can even continue to make insensitive jokes about those less fortunate than me in the hope that karma does not exist and payback is not in fact a bitch, and still, at the end of the day in spite of all my shortcomings and unfortunate choices in poor taste and character misjudgments, those values that HC instilled in me as a 16 year old disillusioned teen will always remain steadfast and true, somehow. I sometimes ponder what I would have become if I hadn't stumbled upon Madball's posturing in a record store in between NOFX and Lagwagon CD's, would I have simply moved on eventually and paid of my house in the suburbs by now? Being that eager for something to hold onto can be a double edged sword, while I do often think a bit like a left wing hippie and vote green often I also feel like a slacker and pacifist, and that in turn breeds a weakness inside of me that I don't associate with my family at all, I am the odd ball, the one with the strange opinions and weird extra curricular activities and while I am mostly thankful for the insight into a world I would have never looked into beyond the obvious that is fed to me on 6 o'clock news bulletins or small town newspapers I occasionally wish I could turn my fucking brain off, simple as that. So in spite of the ignorant and downright offensive BM that has filled my repertoire of late it is actually bands like White Guilt that manage to re-open my eyes and shock me more than a propaganda filled rant disguised as music. In an age where HC wants to seem indifferent, where bands are intent on saying nothing and standing for no one, White Guilt coming out swinging protest banners for your head. When I heard their Full Length I will

admit I was a bit taken aback by its determination and one eyed doggedness, and while the LP set the tone of White Guilt's level of beliefs, this 7" focuses in further pinpointing the weaknesses that have seeped in and helped make us indifferent and lackadaisical, this 7" is a chaotic, reverb filled call to arms to those who have felt themselves slipping, those who have let things slide that would have once never stood a chance of surviving your arguments and counter attacks. White Guilt understand that it is a hard road and one that most will sometime fail or falter on, but they also know that there is still a chance left for us all and listening to these four songs packaged in a no nonsense sleeve which defies the tip-on overindulgent obi-stripped investments that grace our letterboxes lately makes me sit up and take notice, and deep down it still remains crystal clear what I believed and continue to believe in now, and while it may lay dormant for a while or be neglected for a period of time, nothing can take that away forever. No one or no thing can change Hardcore.

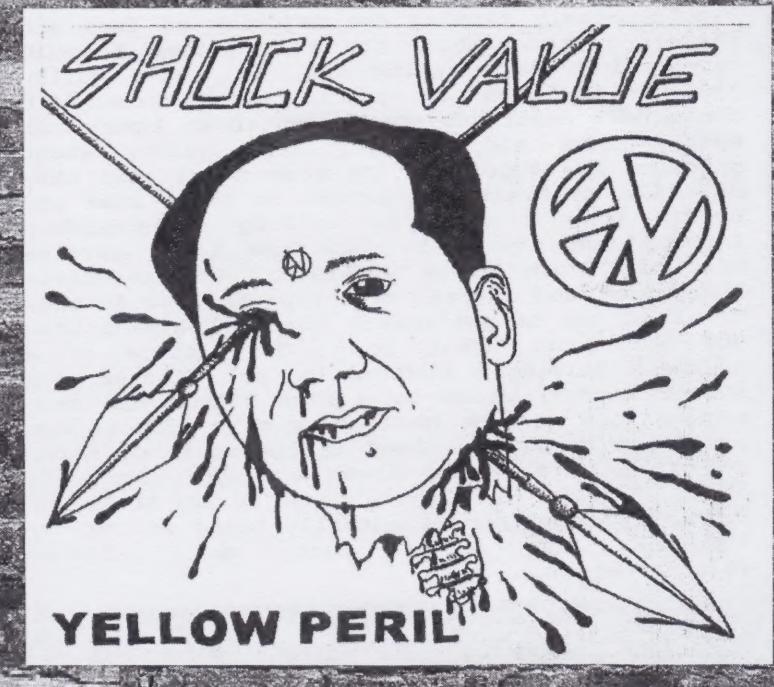


PHOTO BY MALCOM FLANIGAN

PEACEBREAKERS-DEMO CS

With a chainlink fence adorning the photocopied paper sleeve and a fist shattering a peace symbol tucked away inside you pretty much know exactly what your gonna get with this ignorant, arrogant stomp of a HC demo. Comprised of Boston's finest and laying down the traditional jams like those that trudged the streets before them, Peacebreakers want you gone, out of the way; they don't wanna see your stinkin face around here anymore and are tired of you flitting through "their" scene whenever "you" have the time. These guys are hardcore to the bone, the three songs found on this demo are basic, primal beasts designed for pile ons, dive bombs and four print shirts. They want no part of progression and find the notion of open-mindedness far too new age and forward thinking, the level of control that is needed to play songs like this AND make them effective is very often underestimated. Simple songs have less to rely on and without the feedback turned up to 11 or the artwork blinding you with obscure art or intricate folding sleeves a band like Peacebreakers have very little to fall back on if

they can't write a good solid HC song. Luckily for them though (not that they would give a fuck what some piss ant from Australia ((is that even a fucking country??)) thinks) this example is more than enough to whet the appetite for more and makes you wanna pull out your X-Claim boots or Fit For Abuse 7" (unheralded genius) until they can manage to finish fighting wars and chucking moltovs at kids on fixed gears long enough to write a follow up.



SHOCK VALUE-YELLOW PERIL 7"

Australia has a love affair with sport, and it is no seedier, scummier or more debaucherous than the relationship that exists between NRL and AFL. The rivalry between these two opposing codes of Football is long fought and wrought with ill tempered, beefcake sized men spouting ignorant and uneducated tirades against the other variation on moving an oval shaped ball from one end of a grassy field to the other. The people that play these particular sports are very often dull luddites who have followed their fathers' footsteps, and when they try and articulate their feelings towards the game they ply their trade at it often results in a series of references to "tha boys" "gettin the job done" or "goin hard". This rivalry also stems from hometown pride, with NRL being the game of choice in the backstreets of QLD and NSW while AFL belongs solely in the streets and suburbs of illustrious VIC. Now as Tasmania identifies closest with the smoggy streets of Melbourne I have always had a close affinity with AFL, my beloved Carlton have bought many punched couches and profanity spat words at the screen and will no doubt continue to do so despite their relatively good start to the year so far. Shock Value however kneel at the altar of NRL and in particular the Green Machine (which from what I have researched quickly using the encyclopedia googletania is actually the Canberra Raiders) I don't particularly like NRL, I have tried to watch it due to it seeming like something I should/could get into, I just find that it lacks the finesse and skill level that exists in AFL instead relying on sheer, brute force and neglect for ones head and nose to look

good in their retirement years. I can see the similarities that exist between this game and that of burly, HC like that which Shock Value plays and that is enough for me, the fact that those bogans who throw a ball around a field inspired the first two songs on this 7" by a bunch of Laotian immigrants is more than I can ask for and this 7" comprises of gruff NY by Boston 80's styled pummel which fits perfectly with the current wave of ignorance and regression that is taking place in HC the world over. This 7" clearly walks the same line that a lot of us HC fanatics who love sports do in the way that they enjoy a particular sport while simultaneously finding the majority of fans and players reprehensible, for a long time I would never admit to watching AFL, it was a guilty pleasure as I did not want to be associated with those same meatheads who tormented me throughout sport class and actually felt guilty about enjoying or supporting the same thing that they do, like my brain had shrunk to their size and before long I would be calling skateboarders faggots and trying to fuck the local surfies sisters, Shock Value understand the parallels that exist and instead of trying to hide it they revel in the unique nature that all humans have but many wont admit to. The picture of a skinhead holding a boulder (or out of dimension planet maybe?) drawn by a High School kid that adorns this records back cover only adds to the malicious tongue in cheek intent found on here, and I might be wrong there actually, but this whole 7" feels like legit homage to The Abused or Urban Waste instead of actually being written by complete and utter fuck ups. Highest recommendation.

S.H.I.T-DEMO 2012 CS

Complete HC confusion, -- named their double 7" opus after that feeling you get when you wake up and wonder where the fuck you are and what the fuck you've done?? But S.H.I.T have perfectly captured it here on tape. In a time when so much interbreeding and seedy fuck fests go on in garages and rehearsal studios the globe over it makes a warped kinda sense that a band like S.H.I.T would come out and record our soundtrack, our anthem of perfect HC punk by way of mixed breed R n' R/D-Beat/USHC. In the past I have preferred bands pick a style and fucking stick to it, too many disillusioned tinkerers get the wind up inside them and attempted to rewrite the B side to Damaged, too often some little upstart thinks he's heard it all before (don't wanna hear it again) and tries to tune his 5 string guitar in some off key and bust out some "new and improved jams" this of course is wrong. If it ain't broke don't fix it and all that hey? So with that in mind S.H.I.T have taken their vast collection of obscurro 80's HC records from Koro to Kuro, Riistetyt to Kaaos and Turbonegro to the Dwarves and jumped right square on top of it, this reminds me of those times in high school when some poor fat fucker fell over and the local prankster would call out "Stacks On!" which gave an open invitation to all snot rags in the playground/school yard to make their attempt at flattening this greasy piece of shit out on the dirty, hopscotch painted pavement, S.H.I.T have done that here, tried to obliterate their vision of stagnant HC, they see no need to stick to the rules, like Richard Ramirez they have pulled on their gloves and committed to kill, each night

sees them on the prowl, loud, raucous Rock N Roll blaring on the stereo as they crawl the streets looking for shitty bars full of shittier music fans to stomp, this is full throttle, double denim with a leather jacket sportin' HC, there is a strange and unnerving level of sexual deviancy hidden throughout this tape, but it is on such a level that you can't even begin to comprehend or put your finger on the right spot to reach a mind shattering climax, it's as if they see war as the background to sex, like they hear bombs in their head when they fuck or maybe they just get aroused for unknown reasons when watching the news, I don't know?, shit like this takes HC to another level, it's like hearing Anti-Cimex for the first time and feeling confused by their lyrics and overt attention to high levels of sexual activity, S.H.I.T have nailed the exact feeling of intrigue and bewilderment that must occur within us all in order to continue to maintain an erection in 2012, honestly, there is enough fucked up shit going on out there that should make the need to fuck irrelevant, like some ingrained breeding switch gets turned off inside of us and we all walk around full of spunk and impotent, yet each day I wake up ready to go and listening to this Demo tape only heightens that feeling of confusion and frustration. This is the complete Mind Fuck.

POPULATION-7"

Melancholy and sadness (no not the Smashing Pumpkins) is found in spades on Populations first vinyl outing, following up a unheralded Demo Tape which came and went with little to no fuss, Population drag their sorrow filled, heartbroken corpses through the city for yet another consecutive night on the constant search for something, anything. The influences heard here are pretty clear, yet only as clear as your own personal exposure can be I guess, see I hear Death in June and Joy Division, but you or the 40 year old Goth might hear a different multitude of coffin sleepers and corpse fuckers altogether. I don't claim to be an authority on goth tinged, dark wave post punk (although I would like to be) and for every 13th Chime record I find or Factrix LP I try and order there is hundreds more ditties pulsating girls with purple wool strands threaded into their dreads heads the world over, this is a vast pool and when you really begin to focus in on it you get overwhelmed, excited and broke all at once. Just as I have found a close affinity with the darkness that creeps through BM I too seek solace in the empty, hollow feeling that bands like Population allow the listener to experience. This is escapism, it is the kind of music to listen and stare right through the wall to, glassy eyed, steely glare, lost soul. This is the soundtrack that should play in your head when your walking to work, or waking up in the morning, it is that honest and stark that it should occupy no other place than those moments of sheer hopelessness which appear in the daily tedium schedule, yet somehow we are pre-programmed to wake up with some go get them anthem which was created to instill work ethic and an attitude to win in us all, if the radio played songs with this amount of clarity and realism we would live in a vastly different world, and while part of me thinks that is ideal, the majority of me is kinda glad that only a few can peer into the reality of life, look beneath the covers and witness the grotesque bodies gyrating and grinding in a weird unity of copulation and degradation. This is disturbing on a basic and primal level.

MOMS-DEMO CS

It has taken me the better part of 15 years but I think I finally understand and appreciate the method and style of HC I prefer. When you study anything for a long time there exists this early stage of learning, this is a period when you are eager and willing to give anything a go, you scoop up as much as you can and pretty much each sub-sub-sub genre of punk and HC is fair game with you devouring the best and worst of it all equally, this stage is as crucial to your musical growth as learning the alphabet is to a writer or basic arithmetic is to a mathematician, listening to emotional HC, screamo, grindcore and meat n potatoes HC expands your mind and gives you a greater foundation to build your final structure on. I have gravitated through countless styles and scenes over my time in HC but one thing has always remained constant it seems, and that one thing is the "outsider element" I have always found myself drawn towards those operating on the fringe, the degenerates, the low lives and those who refuse to accept what has been handed to them. Bands like the Meat Puppets, Drunks With Guns, SQRM, Fresh Meat, Total Abuse, Killdozer, Piebald, Slint, Integrity, Discordance Axis, Devils Dung and Ildjarn have all taken the formula and thrown it violently out the window, the rules that have been laid out by their forefathers have been spat on and they seem intent on treading their own path, this appeals to me and this is what I want in HC (or any other means of "entertainment" for use of a more fitting and appropriate word)

As I look over the excessive amounts of music that I have collated over the years (I HATE the word collected or collection in reference to music, this is far more than baseball cards or stamps) I am constantly reminded by the embarrassing choices, misconstrued notions and bitter pills swallowed that are piled onto those shelves, yet in spite of all that I am loathe to sell any of it as I feel it is all part of me in some odd way, like this is my timeline in HC and without it there is no me, no Down and Out and no foundation.

Moms have taken a similar outsider approach to that which I discussed above, if it is legitimate or just four kids frequenting the Jerkbooth and adult bookshops too much I can't honestly tell you. They seem genuinely genuine in their approach and the noise created here reminds me of everything and nothing at the same time. Noisy, disgusting messes make up this tape from the illegible hand scrawled insert to the flailing in the alleyway vocals and Ginn meets the Brainbombs guitar players (whoever he was?) damaged, mangled chords, this is pent up frustration, sexual deviancy and small town mentality all coming together in a porn scattered, fast food rubbish adorned floor in a bedroom or garage. From what I have heard these guys were unreliable flakes who fucked off all responsibility at any given chance and listening to this tape it is not hard to understand and embrace those elements, anything else would seem wrong and out of character.

Moms are dead now and all we have is this Demo tape, I must say I am thankful for simply this.

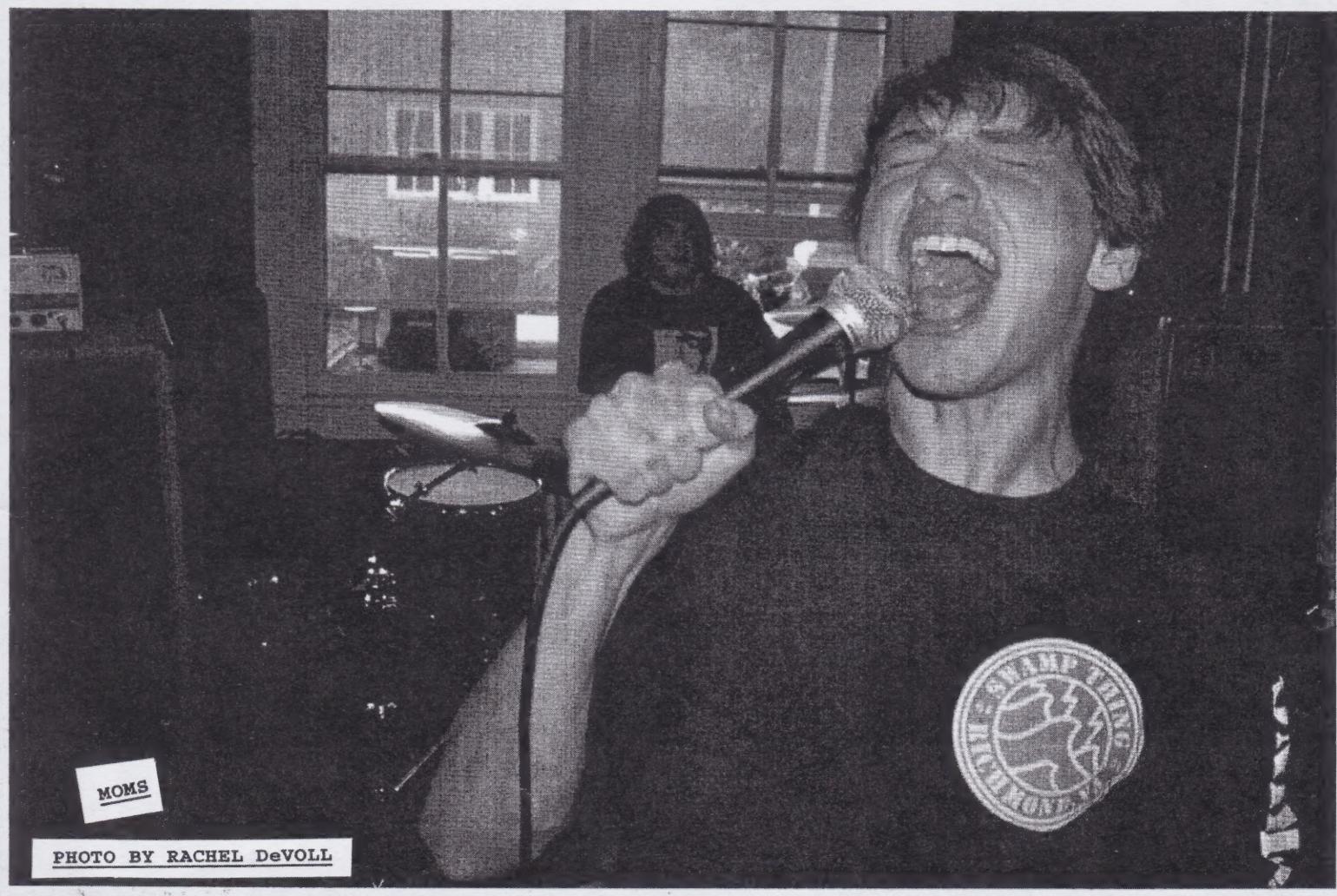


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